# MODERN LANGUAGE NOTES.

Baltimore, May, 1889.

# THE OLD ENGLISH WORD 'SYNRUST.'

The word synrust occurs once in poetry, 'Chr.' 1321; the simple rust apparently not at all. Grein translates "ærugo peccatorum, Sündenrost, Sündenschmutz." Whence did CYNEWULF derive the word and the idea? He coined the word, I believe, as he did synbyrden, 'Chr.' 1300, synfi(h), 'Chr.' 1083, synlust 'Chr.' 269, synwracu, 'Chr.' 794, 1540, 'Gu.' 832, synwund 'Chr.' 757. The idea he found in Christian Latin writers. Ærugo is already used by HORACE in the two senses of 'envy, jealousy, illwill' and 'avarice,' and ferrugo appears to be once used in Latin in the sense of 'envy.' Such transferred senses of rubigo do not seem to occur in the classical literature, that is, this word seems never to indicate an evil passion, or sin in the abstract. Augustine, however, ('Comment. on Ps.' 77 [78]: 46) assigns to the rubigo of his text the metaphorical signification of 'superbia,' though rubigo must here be taken to mean 'blight, mildew.' PRUDENTIUS seems to be the first to employ rubigo in the sense of 'evil, sin.' CYNEWULF may very well have seen the 'Cathemerinon' of this author, who was so popular during the whole Middle Ages, and an Old English gloss on whom has been published by MONE. If so, he probably knew the line, 'Cath.' 7, 205, 'quod limat aegram pectoris rubiginem.' Here rubigo is employed with a meaning different from that of SENECA's 'rubigo animorum,' (though a transitional sense may be found in 'Epist.' 7. 7) and quite identical with that of CYNEWULF's synrust. This theory is perhaps in a measure confirmed by an accessory fact. DRESSEL, the latest editor of PRUDENTIUS, seems to think that PRUDENTIUS may have composed two versions of some of his works, and that the glosses of Iso may represent various readings belonging to the alternative

"Quos Prudentii vidi codd. vetustos, ii omnes et variis lectionibus et glossis aut interlinearibus aut ad marginem adpositis instructi erant, cum recentiores utrisque fere carerent. (Quae *Isonis* nomine feruntur, reliquis fere praestant.) Hinc collegerim aut Prudentium ipsum duas carminum recensiones confecisse, aut non multo post eius obitum critici cuiusdam manum textum lectionum varietate suo sibi usui vel aliorum illustrasse "(DRESSEL, p. xxiv and note).

It is significant that Iso's gloss upon limat is purgat, mundat, and that the phrase of 'Chr.' 1321 is synrust pwéan. Now it would be a little more natural to translate mundare, purgare by pwéan, than limare. If, therefore, Cynewulf's copy of Prudentius substituted either of these synonyms for limare, the indebtedness of the Old English poet would be somewhat more evident. Should my association of the two passages be approved, it will be seen that we ought to translate synrust by 'rubigo peccati' rather than by 'ærugo peccatorum.'

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# THE GERUNDIAL CONSTRUCTION IN THE ROMANIC LANGUAGES.

VII. (Conclusion).

#### GERUND WITH in.

We now come to the consideration of the gerund with in. The use of other prepositions in Latin (ab, de, ex, etc., with the ablative; ad, ob, inter, etc. with the accusative) with the gerund was not excluded, altho' they can not be said to have been as common as in. This to a certain extent is implied in the fact that, of all the prepositions so used, only in has held its place in the Romanic tongues. That other prepositions were allowable in the first centuries of the growth of these languages may be inferred from a few isolated examples found in the early written documents. DIEZ cites from G. VILLARI: Con levando ogni dì grandissime prede, as an instance of con in old Italian. I have not observed any other case of it. In the following passage from an anonymous Spanish poet of the fifteenth century, para, I presume, is to be regarded as governing burlando.

> Pues el favor que vas dando Es mucho *para* burlando Y poco para de veras.

In early Provençal, per is sometimes met:
Si per chantan esjauzir
Pogues hom cobrar joven
Assatz fora convinen.

But this is exceptional rather than regular and calls for no special comment.

In French, such expressions as par ce faisant, par treuage donant, etc., are probably, as has been stated, to be explained by the gerundive of the Latin; au muriant, en vostre vivant, en estant and other similar phrases are the verbal in ant substantively employed; while a Paube aparaissant, devers soleil couchant, de soleil couchant, au soleil levant, etc., are constructions formed on the analogy of the Latin ad orientem solem. Practically, therefore, the study of the prepositional gerund does not extend beyond its use with in.

With the Latin gerund, in generally expressed time, or the means, instrument, etc.:

Contrivi *in* quaerendo vitam atque aetatem meam.

Terence.

Altero utitur in narrando aliquid venuste, altero in jaciendo mittendoque ridiculo.

Cicero.

Conveniet cum in dando munificum esse, tum in exigendo non acerbum. Cicero.

The gerund thus used did not admit of any object but a neuter pronoun. The Romanic languages improved on their parent both by not restricting the object and by increasing the number of relations and functions performed by the gerund. In all of these languages except the Wallachian, this construction has been preserved. The only relic of it I have found in the Wallachian is the adverbial phrase: in curindu=en courant, au pas de course, hence, rapidly, quickly. Not having access to any of the earliest monuments of this language, I have not been able to ascertain whether the construction in question ever was a part of its syntax.

Its struggle for existence in some of the sister languages has been a hard one. The Italian seems not to have taken to it at first, as it is found but once in the whole of the Divine Comedy ('Purg.' v, 45); and altho' Dante was wont to boast that his verse never drove him to say anything he did not wish to say, it is highly probable that he here stuck in the *in* to make out his line.

In the 'Gerusalemme Liberata,' I have found in used with the gerund nine times. DIEZ observes that the most recent authors employ it oftener; but with all due deference to the statement of the great master and pioneer, I do not find this to be true. One may often read on, in authors of the present day, for fifty, a hundred and even two hundred pages without once meeting it (some grammars even pronounce the construction obsolete at the present day). In SILVIO PELLICO'S 'Le mie Prigioni' and 'Francesca da Rimini,' a volume of over two hundred 12mo pages, I have not found it at all; and he surely belongs to the "neueste Schriftsteller." But the total absence of the construction here is probably exceptional; and it is not pretended that DIEZ did not feel justified in his assertion, from the authors he had read. As the necessity for the use of in seems to be so little felt in Italian, its employment might be as much a mannerism with some authors as its absence would be in others.

The relations expressed by the Italian prepositional gerund are not varied and, as far as I have observed, are only temporal and instrumental. The clause in which it occurs may be turned into a subordinate sentence introduced by quando, mentre che, etc. The action of the principal verb, therefore, is supervenient to that of the gerund.—Però pur va', ed in andando ascolta, that is, mentre che vai ascolta.

All the examples in the 'Gerusalemme Liberata' may be resolved in a similar way.

E da tergo, in passando, alzò la mano.	iii, 29.
E il caso in narrando aggrava molto.	v, 33.
E sta sospeso in aspettando quale Avrà la fera lite avvenimento.	vi, 55.
E in rileggendo poi le proprie note Rigò di belle lagrime le gote.	vii, 19.
E dove in passando le vestigia ei posa, Par che ivi scaturisca, o che germoglie.	xviii, 23.
Stanno le schiere in rimirando intente La prestezza de' fabbri e le arte ignote,	xviii, 45.
Suona il corriero in arrivando il corno, e non affretti	vii, 29.
Le sue miserie in aspettando i mali.	xiv, 64.

The first six of these examples are resolvable into temporal clauses beginning with mentre che; the seventh with quando, or dopoche; while the eighth is instrumental.

After stare, as in the sixth, it is more common to omit the in.

.....e d'alto Stanno aspettando i miseri l'assalto.

'Gerus. Lib,' xix, 35.

Un grosso volume di novelle toscane sta preparando lo stesso autore per publicarlo in Firenze. Riv. di Lett. Pop., vol. i, fasc. I.

As examples, from other sources, of *in* with the gerund may be given:

Fui dato in voi amando,

Ed in vostro valere. Frederigo ii, Rei di Sicilia.

.....se l'ardor fallace

Dur's molt' anni in aspettando un giorno. Petrarca.

O sopiti in aspettando

È finito il vostro bando.

Ales, Manzoni,

In ripensando io tremo,

Come dal duolo estremo

Ei fosse vinto e preso, Benedetto Menzini.

Ci punge a morte in promettendo mele.

Carlo Maria Maggi.

E in ciò dicendo levossi la gonella e gliele mostrò. Giuseppe Parini.

Imparerai solo *in* morendo che non in tutto ubbedir dovrai al tuo padrone.

Giuseppe Taverna.

Il romito *in* veggendo la estupefazione e lo scompiglio di Gianni, riteneva a gran fatica le risa.

Michele Colombo.

But all the phases of thought rendered by the Italian gerund with *in* may be, and generally are, attained by the gerund without *in*. This accounts for the relative infrequency of the former.

The old Spanish was not more partial to the prepositional gerund than the early Italian. DIEZ, speaking of the subject, says: "ältere Schriftsteller brauchen es noch sparsam, im Cid kommt es vielleicht garnicht vor." I presume he means by vielleicht that a categorical statement would be rash in view of the circumstance that some parts of the manuscript have so far proved illegible. I have carefully examined KARL VOLLMÖLLER'S text (Halle, 1879) and have not discovered any example of the construction.-A. S. Vögelin's 'Romancero del Cid' (HERDERS 'Cid,' Heilbronn, 1879) contains six examples. Coming down to the sixteenth century, I find CERVANTES using en with the gerund eighty-five times in 'Don Quijote.' An examination of other works of this period and a little later, shows that the construction had now become well established.

The 'Gramatica de la Real Academia Española' (p. 211) sets forth as follows the rule for determining the use of *en* with the gerund in Spanish:

Si el gerundio expresa una idea anterior á la contenida en la oracion principal, suele ir precedido de la preposicion *en*, v. gr.: en comiendo saldremos á paseo.

In order to test the utility of this formula, I have examined several authors from Cervantes down to the present time, and I must confess I do not find it of the slightest practical worth. For while it is true that in nine cases out of ten (possibly more) en with the gerund expresses an action anterior to that contained in the principal sentence, it is equally true that, for one case of the gerund with en, there will be found a half dozen without en, expressing priority, and that, too, not only on the same page but even in the same sentence. Take the passage from 'Don Quijote,' Pt. I, ch. 1:

Y tan rey seria de mi estado como cada uno del suyo, y siendolo haria lo que quisiese, y haciendo lo que quisiese haria mi gusto, y haciendo mi gusto estaria contento, y en estando uno contento no tiene mas que desear y no teniendo mas que desear acabose.

Now, no one will pretend that the idea of priority is any more prominent in en estando than in siendo and some others of these gerunds. For one could not cease to want before having become content; nor could Sancho do what he pleased before having become king. In both cases, the predication of the gerund precedes and continues along with that of the finite verb. Further on, in Pt. II, ch. xxi, we have a similar use and omission of en: "El cura oyendo lo cual, le dijo que atendiese á la salud del alma antes á los gustos del cuerpo." And a few lines lower: "En oyendo Don Quijote la peticion del herido, en altas voces dijo que Basilio perdia una cosa muy justa."

The curate and Don Quixote both had heard before they spoke; and there is nothing in the context to lead us to infer that they broke in upon the speaker before he was done. The action of oyendo in both instances was completed, and not in progress at the time of

their beginning to speak. Judging by these and other examples, we may assume that Cervantes, in using or omitting the en, was governed solely by the position of the subject: el cura oyendo, but en oyendo Don Quijote; en estando uno contento; en acabando de decir su glosa Don Lorenzo, etc.

If the rule of the Spanish Academy was founded on the usage of the most recent authors, it fares no better, as the following citations from Caballero's 'Un Servilon y un Liberalito' will show:

En teniendo yo veinte y cinco años, respondia con caraje Leopoldo, si hay entónces constitucion, he de procurar ser disputado á cortes. Ch. iii.

Y abriendo el libro en el sitio donde habia por señal una cuartilla de papel con palotes .....se puso á leer. Ch. v.

Here en teniendo expresses an action prior to that of he de procurar, but so, too, does abriendo to se puso á leer; for the reading could not begin until after the book had been opened.

Y metiendo la mano en el bolsillo sacó un pequeño envoltorio.

B. P. GALDOS, 'La Fontana de oro,' ch. ii.

En tocando á este punto le daban arrebatos de santa cólera, y entónces no se la podia aguantar.

Ditto, ch. v.

These parallels might be increased to any extent, but what has been given will suffice to demonstrate the utter worthlessness of the rule laid down by the grammar of the Academy. If the rule is defective in this respect, on the other hand there are other ways in which it is equally so. It does not state, for instance (what, from my observation, I believe to be true), that en is omitted when the gerund is accompanied by a negative. I do not, however, lay much stress on this as holding good under all circumstances, as a wider experience may show the error of my belief. But of the following there can be no doubt, that the Spanish gerund with en does not always express completed anterior action, as the dictum of the Spanish Academy would lead us to infer. "En comiendo saldremos á paseo," the example given by the Academy to illustrate its rule, means: after we shall have eaten, we shall go out to walk. That is, the action of *en comiendo* is past and completed before that of *saldremos* begins. But any number of examples might be adduced to show that the prepositional gerund frequently expresses an action which is coincident with that of the principal verb and may or may not continue after the completion of the action of the latter.

Que no ser i muerte, Si en viendote muero. Jorge de Montemayor. V hoy en durmiendo un marido Halla á su lado otro Adan. F. Gomez de Quevedo y Villegas.

En siendo gusto, señora, No importa que no sea bueno. Agustin Mureto.

The first two of these examples may be interpreted strictly in accordance with the Academy; but it is more in harmony with the thought to take them to mean: when or while seeing, sleeping. About the third there can be no dispute; it is not covered by the rule.—The relations expressed by the Spanish gerund with en are temporal, shading off sometimes into conditional and causal. The examples already given will suffice as illustrations. In some of the most recent authors there seems to be a growing tendency to abandon the use of en altogether.

Of the Portuguese prepositional gerund there is nothing very special to say that has not already been covered by the remarks on the Spanish. Not having at hand any of the earliest literary documents, I have not been able to form any opinion relative to its historical growth. Em is employed four times in the 'Lusiads': i, 8; iii, 136; v, 8; vii, 25. In each case it is equivalent to an adverbial clause of time. The whole of HARDUNG's 'Romanceiro Portugues' (600 pages) offers but three examples: i, pp. 171 and 203, and ii, 243; the first two are temporal, the third temporal or conditional. Authors of the present day use the construction very sparingly; and the attempt to formulate a rule for its use would prove as abortive as in the case of the Spanish. The two languages do not here differ materially in their syntax, as would naturally be expected from their close affinity to each other. -The Italian, Spanish, and Portuguese do not show such a decided preference for the

prepositional gerund as the languages of the north-western Romance territory. There it became naturalized in the first centuries of their development and was even with them of more frequent occurrence than it has ever been with the sister languages of the south and south-east.

But altho' the early French and Provençal use of the gerund with en may be pronounced extensive as compared with the other languages, it is very rare as compared with modern French and Provençal. In 'Girart de Rossilho,' a poem of nine thousand lines, I find en used but twice; while in AUBANEL'S 'La Miougrans Entre-Douberto' and Mis-TRAL'S 'Mireio,' two modern poems containing about the same amount of matter, the same construction occurs one hundred and six times. I have counted in one of EMILE ZOLA'S latest novels, of 524 pages, 12mo, five hundred and twenty two examples; that is, nearly once on a page. This is probably a greater number of times than the prepositional gerund can be found in the whole of French literature from the ninth to the fourteenth century. The following table will be, to one who is acquainted with the works it embraces, a sufficient proof of the probability of this statement. 'Chanson de Roland,' 3 times; 'Voyage de Charlemagne,' 5 t.; 'Flore et Blanceflor,' 10 t.; 'Les Joies de Nostre Dame' (Zeit. f. R. Phil., iii), 2 t.; 'Vie de Seint Auban,' 5 t.; 'La Vie de Saint Alexi' (Romania, viii), o t.; 'Roman de Rou' (ANDRESEN, Theil i und ii), 5 t.; 'Roman d'Aquin,' 2 t.; 'Berte aus grans piés,' 9 t.; 'Hist. de S. Louis' (JOINVILLE), 12 t.; 'Hist. de l'empereur Henri' (H. de Valenciennes), 8 t.; 'Conqueste de Constantinoble' (VILLEHARDOUIN), ot.; 'Translation of Guillaume de Tyr,' 6t.; 'Aiol et Mirabel,' 10 t.; 'Guiot de Provins,' o t.

I have not thought it necessary to carry this investigation so far in Provençal, as the following, together with my own general observation, convinced me that the proportion was about the same. 'Bib. der Troubadours,' 10 times; 'Four Card. Virtues' (DAUDE DE PRADAS), It.; 'Girart de Rossilho,' 2 t.; 'PEIRE VIDAL'S 'Songs,' 2 t.

The frequency, infrequency or total want of the construction in an author is traceable, of course, to psychological causes. That one writer should employ it oftener, or less often, than another, only shows that it was a part of his mental equipment, and the expression of his thoughts would naturally be through the most familiar, most habitual channel-in the jargon of the new philosophy, along the line of least resistance. If JOINVILLE, for instance, uses en with the gerund twelve times, and VILLEHARDOUIN when doing about the same amount of writing does not employ it at all, this only proves that with the one it was a conscious part of his mode of thought, while the thoughts of the other sought different paths of outlet, because more accustomed to run in them. All men have words and ways of combining them into sentences peculiar to themselves; and originality of style is proportional to the amount of divergence from the ordinary formularies of thought. The discrepancy, therefore, between these two authors, in the respects just mentioned, proves nothing more than the fact itself-namely, the discrepancy and the cause thereof. Nothing further can he educed from it, and this should make us chary in setting too high a value on statistical methods in philology, a thing which we are all more or less prone to do.

If the prepositional gerund of the old French compares badly with the modern usage in point of frequency, it does also in variety. One cannot but be struck with this. It forced itself upon me almost at the very outset of my investigations. The want of variety is seen in this, that with many authors en is used only in certain combinations and after certain verbs, that is, they use en only in a few to them apparently fixed or stereotyped expressions. The most common of these are: en dormant, en riant, en pleurant and some others, especially after verba declarandi. This may be illustrated by citing, in brief, all the examples of several works .- 'Chanson de Roland,' 3 times, as follows: en riant l'ad dit (619), dist en riant (862), il la prent en gisant (2523) .- 'Flore et Blanceflor,' 10 times: en plorant li respont (210), respont en baisant (603), en lisant cou racontoient (664), en plorant prist a parler (716), respont en plorant (2276), en dormillant li respondi (2529), en baisant se

sont rendormi (2554), respont en plorant (2795), tot en plorant (2986), en riant icou li dient (3172),- 'Berte aus grans piés,' 9 times: en plorant (208), tout en plorant (521), en fuiant (844), tout en plorant (1252), en dormant li sambloit (1678), en plorant (2535), en plorant (2452), en alant (2754), en plorant (3247).-JOINVILLE 'Hist. de S. Louis,' (DE WAILLY'S edition) 12 times: en plourant (207), distrent en riant (298), gardast en mangant (430), comme en couroussant (439), en ce faisant (494), tout en plorant (556), souffre en li gardant (560), dist en riant (673), me fu avis en dormant (731) appela en s'aide en disant (756), en regardant rendi s'orison (757), dist en profetizant (794).- 'Vie de Seint Auban,' 5 times: en murant jeta un cri (249), en suspirant dit (382), dist en reschisnant (753), en plurant a dit (868), s'a dit en suspirant (1115).—'Roman de Rou' (ANDRE-SEN, i, ii), 4 times; en fuiant fu ocis (563), en dormant (909), dist en riant (1573), en plurant (1824).

This will suffice to give an idea of the phenomenon above mentioned, which is very marked in 'Flore et Blanceflor' and 'Berte aus grans piés.' In most other writers no such decided tendency is manifest; for while the above often recurring expressions are found, other examples sufficiently demonstrate that the writers used *en* with the gerund in accordance with a general principle of syntax.

Examples: 'Guillaume de Tyr' (P. Paris's edition), 6 times: s'escusa en jurant (p. 83), s'en va en aguisant (190), estoit apareuz en dormant (208), en languissant (210), salua en inclinant (329), leur sembloit en dormant (418).—'Voyage de Charlemagne,' 5 times: dist en riant (278), esguardant cum en riant (360), en bruslant (479), en turnant (480), en reversant (481).—'Henri de Valenciennes,' 8 times: en preservant (ch. 1), en escriant (8), en fuiant (8), en plovrant (9) en escriant (25), en fuiant (25), en respondant (38), en sozriant (38).

What now is the force of the prepositional gerund as used at this period of the growth of the language? The majority of the above examples, and numerous others, teach us that its most common function consisted in taking the place of an adverbial clause of time, always, therefore, modifying, or affecting in some way, the action of the principal verb. The

gerund's action in such cases is coincident with that of this verb, but the latter is always incidental to the former. In addition to this, the gerund also expressed the means, the instrument and occasionally the manner. I say occasionally, because I have noticed but one rather doubtful instance of manner.

Means, instrument: Et en ce faisant il occioient les lyons de leur saietes.

Joinville, ch. xcvi.

S'ele tant fait que vos rie En riant vos decevra.

B. 334, 11.

Dont m'est il bien avis

K'en baisant me trajstes. 'Blondel de Neele,' B. 226, 3.

Par joie d'amors vraie Sui en baisant mors.

Ditto, 225, 4.

En belliant l'ourent passé,

Ne l'aveient mie esgardé, 'Roman de Rou,' B. 112, 35.

Et pour itant aprendre a harper

Et ma dame en chantant loer.

Guil, de Machau, B. 408, 35.

#### Manner:

Car la grant hache l'ataint en rechipant. 'Roman d'Aquin,' 1504.

These (time, instrument, and manner) are the regular and almost exclusive offices discharged by the gerund with en, during the first centuries of the development of the language. The rule for its use should be, that the actions of both verbs be performed by the same agent: il dit en pleurant; but there are numerous exceptions to this, which are perfectly logical and always justifiable, provided no ambiguity arises from the violation of the rule.

Maint hume enmi lur veie mort tut estendu, A maint unt en dormant le chief sevre de bu. 'Roman de Rou,' 909.

En fuiant li ont fait les ronces maint escroe De sa robe et la dame entour li la renoe. 'Berte aus grans pics,' 844.

Il se misent a la fuite et li nostre les ochioient en fuiant. H. de Valenciennes, ch. viii.

Such sentences are lucid enough and no reasonable objection can be raised to them; but a construction like the following squints (as the French say) and barely escapes obscurity by the thought itself and not by the syntax of the sentence.

Et des oiseaus et des bestes sauvages
Faisoient douter les orguilleus corages
En escoutant le doulz son de sa lire.
Guil, de Machau, B. 410, 12.

The gerund is sometimes loosely thrown in where other constructions would be a more natural expression of the thought, as seen when analyzed.

Les letres de fin or estoient Et en lisant cou racontoient.

'Flore et Blanceflor,' 644.

Tresk' as espaules sans fosete, Ounie et grosse en avalant.

Adam de la Halle, B. 377, 23.

Here the meaning is: the letters, when read, or on being read, recounted this; and secondly, the neck was ounie et devenait grosse en avalant, since the poet desired evidently to depict a neck that tapered from the shoulders upward.

Again, en is occasionally omitted, where, by general usage, it ought to have been employed:

Or vous gisés, biax pere, bien i venrés dormant. H. de Valenciennes, B. 87, 14.

Fortment plurant dist as freres,

' Brandans Seefahrt,' 333.

Dist chascun lermant : las pur quei nasqui ?

'Vie de Seint Auban,' 1503.

On the other hand, it is sometimes found where universal custom has sanctioned its omission:

A genous le trouvai ourant

A jointes mains et en plourant.

' Jehan Bodel,' B. 313, 31.

But these examples are exceptional and are probably confined to poetry, as I have not observed any such in prose. The Provençal usage does not differ essentially from the French, as might be presumed. Only in the former there does not seem to have existed the same tendency to the use of the crystallized expressions so notable in the latter.

Instrument, means;

Complir si pot en pessan

Per tot home qu'en a talan. Daude de Pradas.

Mils aten hom en atenden,

Motas vetz no fa en corren. Le Libre de Senequa.

E vau conortan

Mon cor en chantan

So que no cugei far ogan, G. Faidit, B. 141. 7.

Temporal:

En chantan m'aven a membrar

So qu'eu cug chantan oblidar.

Folquet de Marseille, B. 119. 6.

Lo payre sanct en donan la crosada

Lay vay premier coma veray pastor.

Pastorela, B. 404. 28.

We find also in Provençal the same departure occasionally from the common usage, which constructs the gerund without *en* with to find and verbs of motion.

Qu'enans fui trobatz en dormen Sabre chevau. Guillem IX, Songs,

L'us ab fols motz, l'autres vay en fenhen Qu'el fay coblas naturalmen e be.

Bertran Carbonel de Marcelha.

Adonc se son armatz et de la vila Son salitz frapan et aisso en cridan.

'Chanson de la Croisade.'

From what now has been said and shown, a sufficiently definite judgment may be formed regarding the early use of the prepositional gerund in Provençal and French. The modern languages, having widened its sphere of usefulness to the enormous extent above indicated, have naturally given to it more varied functions to discharge, as we shall see.

When temporal, the modern French gerund

with en may express:

A. I. An action anterior to and completed before that of the principal verb; as, En apprenant l'issue de l'entreprise la reine Hortense accourut en France.

Une personne qui me plaisait et qui s'est retirée en apprenant que mon père avait laissé plus de dettes que de capital. George Sand.

2. The action may begin before and end with that of the principal verb; as, Si l'Aïmer épique fut fait prisonnier par eux, l'Aïmer historique trouva la mort en les combattant.

Gaston Paris.

Le Rév. Miller, doyen de l'université de médecine et de chirurgie de Philadelphie a été arrêté dimanche en allant à l'église.

Courrier des Etats-Unis.

3. Its action may begin before and continue after that of the finite verb; as, Le comte de Niedeck se couche *en* claquant des dents.

Erckmann-Chatrian.

Il entra en tenant à la main quelques papiers. X. de Montépin.

4. The action of both verbs may begin at the same time; as, Pierre avait tué sa maîtresse et s'était enfui en emportant la petite fille.

X. de Montépin.

Elle a appelé M. Greluche et lui a dit en lui

montrant une avant-scène: Tiens: voilà madame de Sartorys. Froufrou, ii, 2.

5. The gerund's action may begin after that of the principal verb; as,

Mais surtout quand la brise Me touche en voltigeant, La nuit j'aime être assise, Etre assise en songeant.

V. Hugo.

Il tira les dossiers du tiroir et les lut attentivement l'un après l'autre *en* prenant des notes. X. de Montépin.

Sometimes the temporal gerund shades off partially into an adverb of manner: Je ne viens qu'en passant, vous voyez, je suis en grande toilette.

A. de Musset.

L'historien recueillit en passant des détails et des témoignages. Villemain.

B. When expressing causal, or instrumental relations, the action of the prepositional gerund always precedes that of the finite verb. This necessarily follows from the fact that the latter is but the result of the former, the two actions standing to each other in the relation of cause and effect: M. Constans pouvait surmonter cette difficulté, en soumettant au cabinet une liste des établissements qu'il se proposait de fermer.

Courrier des Etats-Unis.

Vous faites une si vive impression sur lui que j'ai voulu compléter son bonheur en le rapprochant de son idole.

Balzac.

In such cases the gerund is objective in character. Where the cause is subjective, it becomes the motive for the action of the principal verb, and the gerund without *en* is then used; as, N'entendant rien aux discussions politiques, j'ai repris l'état militaire.

Scribe.

Sentences are occasionally crossed, whose cast is not distinctly definable, the gerund being capable of temporal, or instrumental, interpretation: En suivant Sperver, qui montait l'escalier d'un pas rapide, je pus me convaincre que le château Niedeck méritait sa réputation.

Erckmann-Chatrian.

C. The gerund with en expresses a concession. The actions of the two verbs are then coincident.

Coligny dans son coeur à son prince fidèle
Aimait toujours la France en combattant contre elle,
Voltaire

The concession may be strengthened by the addition of *tout*, or *méme*: Napoléon fut accueilli par les acclamations du peuple qui, tout *en* maudissant la conscription..... voyait en lui...... le vaillant défenseur du sol national.

Même en supposant qu'on organise la vente générale du clergé, la guerre ne pouvait faire autrement que de mettre le royaume d'Italie, etc. Chevalier.

And the same thing is accomplished by contrast, as it were; that is, by using in the principal sentence one of the adverbs toutefois, cependant, néanmoins, just as tho' a correlative (quoique, bien que) had been used in the preceding clause.

Cet amour en naissant est toutefois extr me.

Corneille.

Mais Sir Robert, en proclamant la complète indépendance de l'Espagne dans le choix du mari de la reine, persiste cependant au fond à en exclure les princes français. Guizot.

D. The gerund with en may take the place of a conditional clause, upon whose realization depends the action of the principal verb. Its action, therefore, is contingently anterior to the latter.

En sondant ces cachots, en comptant ces victimes, Ils diront: Elle aussi mise à mort pour ses crimes. C. Delavigne.

Parmi les formations à radical latin que le suffixe au a produites en roumain (en admettant que au soit resté intact), je n'en trouve que deux.

Romania, ix, 107.

This becomes a very convenient way of expressing a condition, when it is desired to throw in a parenthetical condition after the conjunction si: Et qui sait si, en dépensant un million sur cette lande, on n'en fera pas une affaire qui aura au bout du compte une tournure assez honorable? Frédéric Soulié.

E. Lastly, the gerund with en may serve to modify the action of the principal verb. This, strictly speaking, is only true of verbs of motion, and only then, when the manner of the movement is defined or limited by the gerund.

Les voici qui viennent en trottinant devant leur mère. Pylodet's 'Fr. Reader.'

Il vient en rampant mettre aux pieds de son maître son courage, sa force et ses talents.

Buffon.

Here en trottinant describes the manner of coming of the little chickens, and en rampant that of the coming of the dog, and I think we should distinguish the gerund as so used from its use in such sentences as: Le baron s'avança jusqu'à la porte en souriant malicieusement.

E. About.

En souriant does not affect the action of s'avança but is merely a concomitant action; whereas, if we substituted for it some such words as en bronchant, en chancelant, they would become a part of the movement expressed by s'avança and hence be strictly adverbs of manner.

When used after être, the prepositional gerund becomes the real predicate of the sentence; as, Ils se plaignaient que leurs fatigues eussent été en augmentant. Ségur.

As regards the subject of the gerund with en, the same usage prevails at the present day as in the early language; both actions are, for the most, performed by the subject of the finite verb, as the examples above quoted show. The departures from this general rule are of the same character as those already noted.

Subject in Dative: Dieu nous envoie souvent le bien en dormant; envoie cela à ta mère et assure-la que j'aurai soin d'elle et de toi.

Frédéric II, Roi de Prusse.

No subject expressed:

La fortune vient *en* dormant, ce qui prouve que ce n'est qu'un rêve.

Tintamarre, Aug. 1880.

The latter sentence may be objected to on the ground of its not being logically constructed, since fortune does not come while asleep; but we recognize at first sight that the sentence means: la fortune nous vient en dormant, and hence no doubt is left in the mind. The real objection to this exceptional use of the gerund is where the sentence is so loosely constructed as to leave it doubtful whether the gerund refers to the subject of the principal verb, or to its object. Instance the two following sentences:

Vienne la voile qui t'emmène en souriant je te verrai partir. A. de Musset.

En payant pourriez-vous me donner une assiette de soupe et un coin pour dormir dans ce hangar? V. Hugo.

Where several gerunds follow each other in the same sentence, en is used, as a rule, with them all, if they are separated from each other by intervening words; as, Tout en regardant les boutiques, en paraissant admirer les objets d'art et en souriant aux jolies femmes, le baron creusait son problème.

X. de Montépin.

But where the gerunds follow each other in immediate succession, the preposition generally is omitted with all but the first. Euphony doubtless is the governing principle in both instances.

Une poulette jeune et sans expérience,

En trottant, cloquetant, grattant,

Se trouve, je ne sais comment,

Fort loin du poulailler, berceau de son enfance.

Florian.

C'est ainsi qu'il apprend à sentir la pesanteur, etc, . . . en regardant, palpant, écoutant, surtout en comparant la vue au toucher.

J.-J. Rousseau.

The amount of modern Provençal literature to which I have access is small, but I believe it is enough to justify me in the assertion that the language employs en with the gerund about as in French proper. The accompanying French translations en regard do not once in twenty times resort to any other construction. The citation, therefore, of examples is unnecessary.

SAMUEL GARNER.

U. S. Naval Academy.

#### ODDS AND ENDS.

I.

My attention was called to the following fragment on the efficacy of 'Ave Marias' by Mr. F. Madan, Sublibrarian of the Bodleian. It is written in a hand of about 1380 on a fly-leaf inserted at the beginning of MS. Laud Lat. 95, the contents of which, with the exception of this fragment, are entirely Latin (psalms, prayers, etc.). I give it exactly as it is in the MS., only marking the speeches of Mary by inverted commas.

\*\*\*\*\*\*\*\* Be her of wel stille 7 sey mid gode wille. Alle po gretenges 1 And I schal pe bringge Fro my sone pe kyngge banne gode tydingges' Marie went hire wey And te monek ech day Seyde rygth pre sypes Mid wel gode wille bope loude 7 stille pese aue maries. pat day a sevenyztte Oure lauedy ful of mygtte To be monek cam In hire wede al ryztte Jeloped faire 7 brygtte And bonkede be man " Fair is now my wede For bedes pat pou bede pat pou hast zinen me Mi sone pe wille rede Nobing be ne drede Als I telle it be Abbot pou schalt become 7 seruen godes sone For pin abbot schal deye Haue euere in bi wone To seyen be custome pes aues eche daye For poru aue maries pat man seyen pries In worschipe of me I schal hem helpen alle pat to me willen calle For sop I telle it te Nis non pat schal deye pat pries willen seye bese aue maries Wip oute hosel 7 schrifte For nones kenne dryfte Ne for none folies'

fol. 1b. Marie wente hire wey

And pe abbot nyzth 7 day
folk to gode gan bringge
poru pes ilke pingges
And porw pese prechingges
Good ware pese tydingge
Now J bidde here

1 MS, grtenges.

gou alle myd gode chere
pat ze seyen pries
Mid wel gode wille
bope loude 7 stille
pese aue maries
And god oure allpre dryztte
zif vs strengpe 7 myztte
So wel for to done
pat at oure endyngge
He mote vs alle bringge
to heuene swype sone. Amen.

II.

The following creed in the Kentish dialect of the early part of the thirteenth century was found in a Latin MS. in the Library at Blickling Hall, Aylsham, Norfolk (Marquis of Lothian) by MR. W. M. LINDSAV of Jesus College, Oxford, who copied it and very kindly placed his copy at my disposal. It is from his copy that I print it here. The MS. in which it occurs contains Gregory's 'Dialogus' (in Latin). It is immediately preceded in the MS. by a calendar of Saints' Days.

fol. 35.

Ich geleue on pane fader alweldende. sceppinde of heuene 7 of eorpe. 7 of ealle
gescheften. 7 on halende crist his anliche
sune ure lhaferd. he was akenned purh pe
mihte of pan halge gast. Geboren of pa
maden Marie. Gepined under pane pontische pilate. On rode geprowed. Deap
gepolede. On eorpe gebered. Lichte to
helle. On pane pridde dai aróas fram deape
to live. Astech to heovene. Sit on his
fader riht half, almihtiges godes. panen he
is to cumen for to dem pa quike 7 pa deade.
Ich geleue on pane halege gast. pat imannesse is of halichireche. Sanesse of halegen.
forgeuenesse of sennen. flasches arispe. 7
pat echelif. amen.

This creed is immediately followed by a short Latin prayer in which mention is made of "beate uirginis tuæ aetheldrithe;" then comes the rule of St. Benedict, followed by the Rule of St. Augustine.

III

MS. Hatton 43 in the Bodleian Library contains Beda's 'Historia' in the original Latin.

The hand in which it is written appears to

belong to the tenth century. On fol. 129 is the well known narrative of Cædmon and his composing the hymn in his sleep, the contents of which hymn Beda gives in Latin. On the bottom margin of this page is written in a hand of the close of the eleventh century Cædmon's 'Hymn.' I have to thank Mr. Lindsay for kindly calling my attention to this too; it runs as follows (I give the punctuation of the MS.):

Nu we sculan herian heofonrices weard.

metudes myhte. 7 his modgepanc. wurc wuldorfæder. 2 swa he wundra gehwilc

ece drihten ord astealde.

He ærest gesceop ylda bearnū
heofon to hrofe, halig scyppend
middangearde mancynnes weard
ece drihten. Æfter tida
firum on foldum frea ælmyhtig

IV.

1. 'Andreas,' 1. 254-5.

Hie da gegrette se de on greote stod, fus on farode frægn, reordade.

With the exception of GREIN, who regarded frægn as a substantive (=interrogationem), the editors of 'Andreas' have generally considered it to be a verb. Both explanations are very unsatisfactory and I think there can be little doubt that the line as preserved in the MS, is corrupt and needs emendation. I should propose to read fægn (=joyful, glad) instead of frægn; 1. 255 would then run—

fus on farode, fægn reordade.

Whilst the scribe was writing fagn the initial letter of the next word was already in his mind and the result was that he wrote fr. The proposed reading fagn reordade would give perfectly good sense, as we have been already told (l. 239) that se beorn was on hyhte.

2. bote atan (Anglia, ix, 261).

The explanations which LIEBERMANN gives for this are unsatisfactory. I should suggest reading botettan (=to make repairs), and I think it not impossible that the MS. may actually have this; it is very easy to mistake a wuldorfæder] the o altered from w.

tt for at in O. E. MSS. Cf. Wulfstan 303,7 gif we willan briege macian and pa symle botettan

V.

I. N. E. aloft.

DR. MURRAY gives no earlier quotation than circa 1200. But in Bosworth-Toller we find (under loft p. 646) an instance from the 'Hexameron.' ed. NORMAN: heo ne lib on nanum pinge, ac on lofte heo stynt; and to this I may add from a MS. of the eleventh century in the library of Trinity College, Cambridge (MS. B. 15. 34, p. 89), which I have collated for my forthcoming edition of all hitherto unprinted etc. O. E. homilies, the following passage: Hwæt, pa godes wundor pær weard geswutelod on pære sweartan nihte, pa da he sæt on pam cwearterne. pp stænene cweartern stod eall on lofte fram pære eorðan, swylce englas hit ahofen up be mannes wæstme.

2. N. E. alone.

The earliest instance quoted by Dr. Mur-RAV is from about 1300. But it occurs not unfrequently in the 'Ormulum.' Cf. ll. 11343-4,

Boc sezzh patt nohht ne mazz pe mann bi bræd allane libben,

Cf. 1. 11670 etc., etc. In both cases mentioned allane is written in the MS. as one word.

3. N. E. to beg. O. E. bedecian.

With regard to the relation between these two words Dr. MURRAY points out that in addition to the phonetic difficulties in the way of their identification there are historical objections, "there being no trace of the word in any form" between ÆLFRED's bedecian and the thirteenth century beggen. In answer to this ZUPITZA (Deutsche Litteraturzeitung 1888, 14th Jan., col. 57) gives a quotation from ÆLFRIC'S tractate addressed to WULFGEAT (circa 1005) in which the word occurs; and it will perhaps not be superfluous to call attention to other instances of bedecian from about the same period. On page 399 of the same Cambridge MS. in which on lofte occurs, we find the passage (it is the parable of the unjust steward, 'Luke' xvi, 3) 7 ic sylf ne mæg mid minum fotum delfan, ne ic ne mæg for sceame ahwær bedician. The same word

occurs twice on p. 404 of the Cambridge MS. and once on p. 405, where the homilist has the same quotation from 'Proverbs' 20, 4, which ZUPITZA cites from ÆLFRIC.

4. N. E. knave. O. E. cnafa.

In the 9th vol. of Englische Studien, p. 36, KLUGE cites this word from the 'Liber Scintillarum,' adding a note to the effect that this is the only instance of its occurrence in O. E. This is inaccurate. In Bosworth-Toller, p. 161, cnafa is mentioned as occurring in SPEL-MAN's 'Psalterium Davidis Latino-Saxonicum vetus' (1640). When last in Cambridge I looked the passage up and found that the statement in Bosworth-Toller is correct. The MS. (Ff. 1. 23 in the University Library, p. 289, line 7) reads: geloca on me 7 milsa min, syle mihte cnafan binū, glossing the Latin Respite in me et miserere mei, da potestatem puero tuo (Psalm 85, 16).

5. N. E. to lisp.

Although the O. E. adj. wlist is well known. no instance of the verb wlispian has hitherto been recorded. It occurs however in an eleventh century Bodleian MS. (Junius 23, fol. 142 b) in an O. E. homily: 7 seo tunge awlyspap, seo pe ær hæfde ful recene spræce [cf. Wulfstan, 147, 31].

6. N. E. to rock.

To the N. E. to rock SKEAT assigns a Scandinavian origin, giving as his earliest English example a reference to the 'Ancren Riwle.' A considerably earlier (twelfth century) instance occurs in KLUGE's 'Angelsächsisches Lesebuch,' p. 73. On his cildlicen unfernysse heo hine badede and bedede and smerede and bær and frefrede and swadede and roccode. With regard to the word unfernysse the explanation given by KLUGE is scarcely likely to meet with general acceptance. In the glossary, he suggests that it is miswritten for unsyfernysse (=unsauberkeit). O. E. homilists do write curious things sometimes, but "in his babylike dirtiness she batht him, etc.," is an expression which would hardly have found favor even with a preconquest sermon writer. 'The passage admits of very simple explanation without having recourse to any emendation at all. Unférnys means 'helplessness, impotence, infirmity.' I am not able to give any other instance of this substantive, but the adjective unfere occurs in the sense of 'infirm' in the O. E. Chronicle, anno 1055, and in the entry for the year 1016 we find fêre used (MS. Tiberius B. IV) meaning "sound, whole, well." In M. E., fere (=strong, sound, whole) and unfere (=infirm) are well-known words, cf. STRATMANN and MATZNER. Except for the missing prefix ge these words are identical with gefere and ungefere, which, however, are only met with in the sense of "accessible, passable" and "inaccessible, impassable [cf. 'Phoenix' 1. 4 for the former, and for the latter ÆLFRED'S 'Cura Past.' ed. SWEET 245,23; 'Boethius' ed. Fox p. 62; WRIGHT-WÜLKER 17717, 47024, 47130; 'Vespasian Psalter,' Ps. 62, 3; 106,40, and also unoferfère WRIGHT-WÜLKER, 2825, 42232].

The corresponding O. Norse farr signifies not only "safe, passable," but also "capable, able, strong," and the question suggests itself, had the O. E. fêre also the meaning "able to go, strong, capable, sound," or can it be that the O. N. færr has influenced the meaning of the native fêre in the instances quoted above from the chronicle? It is worthy of note that ORM's fere (=power, sufficiency) is probably an adaptation of the O. N. substantive færi [cf. Brate, Paul und Braune's Beiträge, x,

40].

N. E. to twinge.

SKEAT ('Etym. Dict.') remarks that this word is not found in O. E., adding that, if it did occur, its form would be \*pwingan. But O. E. \*pwingan could only become \*thwing in N. E. Moreover the O. E. form actually does occur, it is twengan, cf. Kluge, "Indicia monasterialia," in TECHMER'S Internationale Zeitschrift für allg. Sprachwissenschaft, ii, pp. 124-5, where three instances of the word are to be found: and twenge hine (=and pinch it). The development of twengan to twinge is parallel to that of sengan and swengan to singe and swinge, etc.

8. N. E. wench.

SKEAT ('Etym. Dict.') mentions an O. E. wencle from SOMNER, adding that it is unauthorised. But cf. Norman, 'Basil' p. 34 wenclum, which justifies us in assuming a nom. sing. wencel. A. S. NAPIER.

# ÉTUDE LITTÉRAIRE

SUR LES

## OUVRAGES DE PIERRE LOTI. SECONDE PARTIE.

'Pêcheur d'Islande'-' Mon Frère Yves.'

Dans 'Pêcheur d'Islande' ainsi que dans 'Mon Frère Yves' Loti change de style comme il change de climat, de pays, d'êtres. Il ne s'agit plus de "sables arides," de "végétation luxuriante," "d'atmosphère toute frémissante de sève, de vitalité." Dans l'un et dans l'autre de ces ouvrages, nous sommes transportés dans la vieille et légendaire Bretagne, les souvenirs historiques se dressent en foule dans notre cerveau encore fatigué des scènes insensées du 'Mariage de Loti' ou du 'Roman d'un Spahi'; notre nervosité, après avoir été puissamment ébranlée, se repose. On est heureux d'être celtique et non polynésien, de pouvoir sympathiser avec de braves cœurs tels que les Lescures, les Cathelineau, les La Rochejacquelein! Avec quel fougueux enthousiasme l'auteur parle-t-il de l'océan-cette immensité infinie, cet abîme insondable où se perd à jamais la petite science humaine-profondeurs inconnues où malgré toute sa grande intelligence et sa clairvoyante sagesse, l'homme ne pénétrera jamais!

Dans le chant doux et harmonieux de cet adorable poème armoricain, 'Pêcheur d'Islande,' quoi de plus attachant, de plus sympathique que le caractère de Gaud. Son amour pour le colosse breton, Yann, est empreint d'une sauvagerie typique qui va bien avec le sol de la vieille Bretagne. Nous voyons immédiatement la ligne de démarcation qu'établit Loti entre la femme qui a appris à connaître sa force morale-l'âme toute-puissante-et celle qui ne connaît et ne suit que ses instincts naturels. Rarahu se donne,-Gaud souffrira, mais son agonie sera digne et silencieuse. Une fois seulement, nous la voyons faire un appel touchant à Yann, mais celui-ci la repousse, il la trouve trop riche pour lui, son orgueil breton se révolte à l'idée d'épouser cette demoiselle élevée dans un pensionnat de Paris-Quoi . . . . lui? . . . . un marin de sa trempe!....allons donc! D'ailleurs ne les a-t-il pas déjà tous invités à ses noces? -ceux de la "Marie"-un soir qu'ils pêchaient ensemble loin, bien loin...là-bas sur l'incomparable mer hyperborée!

"Moi.... leur avait-il dit—un de ces jours, oui, je ferai mes noces—et il souriait, ce Yann dédaigneux, roulant ses yeux vifs, mais avec aucune des filles du pays; non, moi, ce sera avec la mer, et je vous invite tous, ici tant que vous êtes, au bal que je donnerai...."

Tout a côté du stoique Pêcheur d'Islande se dresse comme contraste—coquetterie d'auteur, sans doute—le charmant caractère de Sylvestre Moan, compagnon d'enfance de Gaud, et maintenant le confident de tous ses chagrins; il voudrait bien les voir se caser... ces deux êtres qu'il aime tant! mais bah! ce Yann a de si drôles d'idées!

Sans trop savoir pourquoi nous nous étions intéressés à Sylvestre, voilà que Loti l'envoie en Chine et le fait mourir, d'une façon horrible, à bord d'un navire hôpital!

Qui peut lire sans être profondément ému le désespoir de la vieille Yvonne lorsqu'elle apprend brutalement la mort du seul être au monde qui lui restât à aimer, la perte de son petit Sylvestre,—la mer et le pays lui ont tout pris,—aussi a-t-elle hâte de "se terrer chez elle, de peur, les forces lui manquant, de tomber."

Gaud de son côté a éprouvé bien des malheurs. Un beau matin cette fortune, tant méprisée par Yann, s'est éclipsée;—il lui faut maintenant travailler pour gagner le pain de chaque jour. En apprenant la mort de Sylvestre un aimant irrésistible l'attire vers la vieille Yvonne—son cœur broyé par une douleur indicible, éprouve un grand besoin de sympathie. Eh bien! elle en trouvera près de la grand'mère de Sylvestre; près de la pauvre délaissée, Gaud recueillera cette épave humaine qu'une impitoyable fatalité condamne à demeurer seule au milieu d'un monde si froid, si cruel pour les abandonnés!

"Je viendrai, moi, ma bonne grand'mère, demeurer avec vous, j'apporterai mon lit qu'on m'a laissé, je vous garderai, je vous soignerai, vous ne serez pas toute seule . . . "

C'est a ce poste que la trouvera le Pêcheur d'Islande à son retour. Sans le réaliser, peutêtre, sans se l'avouer, il aime cette vaillante petite femme—il faudra pourtant qu'ils viennent à s'entendre; un évènement bien insignifiant décidera de leur sort; la mort du vieux matou de la mère Yvonne.

Loti nous raconte cet épisode avec tant de simplicité, avec des petites phrases qui rendent si bien son idée, que nous recommandons ces pages charmantes au lecteur, convaincu qu'il les goûtera ainsi que nous l'avons fait:

Puis vient la scène on ne peut plus originale des fiançailles. L'auteur la définit ainsi:

"Dans les pierres du mur, le grillon leur chantait le bonheur; il tombait juste, cette fois, par hasard. Et le pauvre petit portrait de Sylvestre avait un air de leur sourire, du milieu de sa couronne noire. Et tout paraissait s'être subitement vivifié et rajeuni dans la chaumière morte. Le silence s'était rempli de musiques inouies, même le crépuscule pâle de l'hiver, qui entrait par la lucarne, était devenue comme une belle lueur enchantée."

La description de la tempête qui éclate au moment de la noce, "cette mer furieuse, déchaînée, qui faisait mauvaise mine à la mariée nouvelle!" Jalousie, hélas! terriblement prophétique! Le départ du Pêcheur d'Islande quelques jours après son mariage—le désespoir de Gaud—les angoisses d'une attente toujours déçue—la scène puissamment émouvante du cimetière—toutes ces pages sont autant de chefs-d'œuvre que notre plume, encore novice, ne saurait suffisamment analyser.

Pour clore, la mort de Yann, combat terrible entre le mari de Gaud et "cette épousée du tombeau."

Jusqu'au moment où il s'était abandonné, les bras ouverts pour la recevoir, avec un grand cri profond comme un taureau qui râle, la bouche pleine d'eau; les bras ouverts, étendus et roidis pour jamais..."

Et à ses noces ils y étaient, tous ceux qu'il avait conviés jadis. Tous, excepté Sylvestre, qui, lui, s'en était allé dormir dans les jardins enchantés,—très loin, de l'autre côté de la terre.

'Mon Frère Ives' est le contraire de Yann. C'est un marin—rien de nouveau : ils le sont tous—disciple invétéré du dieu alcool.

Par bonheur pour Yves, un Mentor moderne, jeune officier de marine, s'intéresse à ce jeune enfant de la vieille Armorique. Il s'efforce de le ramener—surtout de le maintenir dans le chemin de la tempérance et du devoir.—Ses chutes sont nombreuses, de plus

en plus graves; notre officier lutte envers et contre tout sans jamais se décourager.

Fort heureusement pour son œuvre toute philanthropique, ce bon frère trouve un puissant auxiliaire dans Marie Kéréwenen, la courageuse femme de l'incorrigible Yves, sans oublier Petit Pierre; les bras potelés de l'enfant, jetés autour du cou de son père, l'ont bien souvent retenu au logis alors que bien d'autres arguments avaient été impuissants. Yves se range, devient un père de famille modèle . . . . un enfant prodigue . . . quoi! Nous avons, il faut l'avouer, une grande tendresse pour ce marin tant soit peu récalcitrant -nous le préférons à Yann-il est si bon, si humain dans ses faiblesses! En suivant Yves et son Mentor dans leurs longues promenades, il nous prend une folle envie d'aller admirer ces magnifiques paysages de la Bretagne que Loti nous trace à grands coups de pinceau.

Maintenant, fatigué d'un trop long séjour sur la terre ferme, Loti nous emmène avec lui sur les mers australes. C'est là qu'il mettra en réquisition ses images les plus grandioses, ses tableaux les plus exotiques:

"A un moment donné nous sommes bousculés par une tempête splendide. . . . Il y avait des moments—nous raconte l'auteur où ça sifflait aigre et strident, comme dans un paroxysme d'exaspération méchante et puis d'autres où cela devenait grave, caverneux, puissant comme des sons immenses de cataclysme. Et on montait toujours d'une lame à l'autre, et, à part la mer qui gardait sa mauvaise blancheur de bave et d'écume—tout devenait plus noir. . ."

Quelle force d'expression et de coloris!....
on tremble avec Yves à l'idée de disparaître
dans ce noir horrible de la tempête. On est,
pour ainsi dire, hypnotisé par la description
graphique de la fureur des flots, de la rage
insensée des éléments déchaînés. On est
fort peu satisfait de soi-même—pour ne pas
dire honteux—de se laisser émouvoir par la
simple narration de faits imaginaires; on a
beau faire, l'émotion n'en est pas moins
réelle.

Maintenant, nous voilà hors de la zone des tempêtes; nous arrivons dans la région des calmes. Quelle ravissante peinture nous fait l'auteur du voyage du *Primauguet* dans l'Océan austral:

"L'étendue était remplie des bruits légers de l'eau, l'étendue était toujours bruissante à l'infini, mais d'une manière contenue presque silencieuse; elle rendait un son puissant et insaisissable, comme ferait un orchestre de milliers de cordes que les archets froleraient à peine et avec grand mystère.

Par instans, les étoiles australes se mettaient à briller d'un éclat surprenant; les grandes nébuleuses étincelaient comme une poussière de nacre, toutes les teintes de la nuit semblaient s'éclairer, par transparence, de lumières étranges; on se serait cru à ces moments de féeries où tout s'illumine pour quelque im-mense apothéose," etc.

Les dernières pages nous ramènent au temps des fabliaux. C'est une visite que fait Petit Pierre à sa grand'mère, la vieille Marianne, dernier échantillon de race celtique. Loti change encore de style, on a de la peine à reconnaître dans le lyrisme doux et un peu monotone de ce chant armoricain l'auteur du 'Mariage de Loti ' ou du 'Roman d'un Spahi.'

En terminant cette trop incomplète étude, une tristesse immense, inattendue, s'empare de nous, tristesse qui s'exhale du scepticisme indéfinissable de Loti, scepticisme dont s'imprègnent volontiers les écrivains modernes par conviction ou par cynisme, peu importe, -le siècle étant à l'incrédulité! La littérature actuelle-soit réaliste, soit matérialiste-nous fait l'effet d'une machine pneumatique se plaisant à ôter de nos cœurs tous sentiments bons et honnêtes; heureux ceux qui pourront échapper au dessèchement presque inévitable.

Comme adieu au lecteur nous lui laisserons cette jolie idée de Loti, car avec lui nous pensons que: "Les histoires de la vie devraient pouvoir s'arrêter comme celles des livres."

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> NOT ... NOR or NOT ... OR? or BOTH?

Prof. McElrov raises some interesting questions in the February number of Mod. LANG. NOTES. In most of the cases under discussion, I think that good usage offers us two forms, as follows:

not...or-or, more emphatically, not... nor (nor=and not);

no . . . or-or, more emphatically, no . . . nor (nor=and no);

never . . . or-or, more emphatically never . . . nor (nor=and never);

neither . . . nor in all cases.

I think most persons will agree that the Pennsylvania Railroad is justified in using any one of the following forms to express the idea indicated :-

- 1. Do not walk on the Railroad and do not trespass on it.
- 2. Do not walk and do not trespass on the Railroad.
- 3. Do not walk on the Railroad.
- 4. Do not  $\left\{\begin{array}{c} walk \\ or \\ trespass \end{array}\right\}$  on the Railroad.

It seems to me unfortunate to speak of not ... nor as a "double negative," though of course that name can be defended. PROF. McElroy's suggestion that the best English has perhaps cast out not ... nor in favor of not . . . or, certainly cannot apply to such a case as the following:-

"Wealth does not always give power, nor do undeniable talents in all cases secure for the possessor even a moderate degree of worldly success.'

May the English language always retain its freedom in this matter; the artists in language need it.

If I may speak of a related matter, what one of us never says "I haven't but one," when he means "I have but one."-Not hardly, not scarcely, not but, etc., are great sinners.-In a careless moment the editor of the Christian Union recently gave his readers the following information (Nov. 8, 1888, p. 499):-

.... "There may be two sides to the question on which your party paper has seen but one, has not been willing that you should see but one."

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## COMPLETENESS IN LITERARY ART ILLUSTRATED FROM SHAKES-PEARE AND MILTON.

Completeness in a work of art is the expressed fulness that belongs to it. It is a fulness which, because it is expressed, is so concentring as to shut out all that is even suggestively irrelevant. It is a virtue and not a grace; all the graces without it are inadequate to produce a work of fine art.

EMERSON in writing of 'SHAKESPEARE the Poet,' says "An omnipresent humanity coordinates all his faculties." Then, it is true that completeness requires the co-ordination of faculties. EMERSON further says of any other compared with SHAKESPEARE, "He crams this part and starves that other part, consulting not the fitness of the thing, but his fitness and strength." But with SHAKESPEARE "all is duly given. . . . the great he tells greatly; the small subordinately. He is wise without emphasis or assertion; he is strong, as nature is strong, who lifts the land into mountain slopes without effort and by the same rule as she floats a bubble in the air, and likes as well to do the one as the other."

My purpose is to measure MILTON by SHAKESPEARE, in a single instance, as to the virtue of completeness. Each describes a battle in the air.

In "Julius Cæsar" Calpurnia, in trying to dissuade Cæsar from going to the Capitol, recounts some most horrid sights seen by the watch. One of these is,

> "Fierce fiery warriors fought upon the clouds, In ranks and squadrons and right form of war, Which drizzled blood upon the Capitol; The noise of battle hurtled in the air, Horses did neigh, and dying men did groan."

Strike out the line, "Which drizzled blood upon the Capitol," and count how much is lost; just so much has MILTON failed to put in. A fight of fierce fiery warriors, with groans of dying men, surely calls for mention of blood, —how meaningful in this case is "drizzled!"

Raphael relates the conflict between the powers of good and evil on the plains of Heaven. In telling the hand-to-hand combat of Michael with Satan, how Michael's "grinding sword with discontinuous wound passed through him," he says:

——"but the ethereal substance closed, Not long divisible, and from the gash A stream of nectarous humour issuing flowed Sanguine, such as celestial spirits may bleed."

This is the only blood mentioned, and here there is just enough to stain Satan's armor. Let this suffice to show that MILTON's celestial creatures could bleed, and sanguinely too.

Then, all the plain was

"Covered with thick embattled squadrons bright," of these veined creatures:

"On they move Indissolubly firm; nor obvious hill, Nor straitening vale, nor wood, nor stream, divides Their perfect ranks."

The two hosts

"front to front Presented stood in terrible array Of hideous length."

Anon,

Why not deluged in blood too, for Michael's sword "felled squadrons at once?"

Who does not expect to see, and almost to smell, real red blood in a situation so human as,

"All the ground
With shivered armour strown, and on a heap
Chariot and charioteer lay overturned,
And fiery foaming steeds!"

The Satanic hosts, not dismayed, determine to come again—this time with powder and cannon.

"From those deepthroated engines belched,
—disgorging foul
Their devilish glut, chained thunderbolts and hail
Of iron globes."

The victor hosts fell by thousands, angel on archangel rolled.—No blood!

Recovering from their discomfiture, Messiah's mighty angels plucked the seated hills, and whelmed the cursed engines, and flung main promontories on their heads,

> "Which wrought them pain Implacable, and many a dolorous groan,"

-but no rivers of blood, no, not enough to stain their armor!

The marshalling the hosts for battle is not to be considered, inasmuch as Shakespeare begins his description beyond that point.

What SHAKESPEARE does, is done, it seems, incidentally—the more art for that; but what

MILTON does, is done prepense.

SHAKESPEARE'S warriors fight "upon the clouds;" and because blood must come in such a strife, see how "drizzling" blood fits with the idea in "clouds" (and their height) as their standing ground.

MILTON'S combatants meet on the fields of Heaven where are hills and dales, and streams and woods—"Earth hath this variety from Heaven;" but there is no blood to flood the vales, and rush, mad, to the seas.

In Shakespeare the blood drizzled upon the Capitol. How significant!

MILTON describes a battle that was as portentous to Man as that other was to Cæsar; and having conjectured earth to "be but the shadow of Heaven and things therein each to other like," there was no artistic difficulty in connecting blood (of angels!) with the earth to great effect; for recall how he helped the description of the shock and noise of the first onset by saying,

"And had earth been then, all earth Had to her centre shook."

So MILTON, with a grander theme and the materials in his hands, lacking completeness, falls fathoms below SHAKESPEARE as an artist.

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# MOLBECH'S REFERENCES TO CO-DEX REGIUS 1586. (1488).

Among the many references to Codex Regius 1586 occuring in Molbech's 'Glossarium,' those cited below show slight variations from the MS. The Codex, which is described in C. J. Brandt's 'Gammeldansk Læsebog' p. 228, is lodged in the Royal Library at Copenhagen, and is of special value as showing the state of the Danish language immediately before the Reformation. Molbech's reference is, in each case, given first and is followed by the correct reading. None of the references occur in 'Kalkar's Ordbog.' As will be seen, many of

the variations occur not in the words cited but in other portions of the quotations.

ADVAGT. "Ther iek meth al idh oc atwackth studerede i Tullio." ."Ther iek om daggen met all idh oc atwackth studerethe i tullio."

ATTRAAELIG. fol. 158, b. fol. 106, b. An impossibility, as the Codex consists of only 155 fols.

FORVIDELSE. "Mik til forwydelsæ,"

"Mik till forwydelsæ." fol. 106, b.

NEDERMERE. "Nedhermere," "Nedhermeræ."

SENGEDEIE. "Een dag kom till sanctam Katarinam een mæktugh prelathes sænghedeye."

"Een dagh kom till sanctam katarinam ... een megtugh prelathes sænghedeyæ."

SIGELSE. "Eendeles af thromæntz sighelsæ."
"Eendeles aff thromæntz sighelsæ."

VANFREID. "Swa wæll meth wanfreyd."
"Swa wæll met wanfredh." fol.
106, b.

VEDERTØRFT. "Redher wore gæsther madh oc theres wedhertøfft."

"Redher ware gæsther madh oc theris wedhertørffth."

Værdskyllelighe gerninghæ,''
"Wærdskyllelighe gærn-

"Wærdskyllelighe gærninghæ."

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Englische Metrik von Dr. J. Schipper. Zweiter Theil: Neuenglische Metrik. Bonn: Emil Strauss. 1888-89. 8vo, pp. xvi, 1064.

Counting the first part of this work, published seven years ago, but leaving out the admirable index at the end of the present volume, we have fifteen hundred pages devoted to the scientific and historical study of English Metres. For our modern poetry alone we have nearly a thousand pages, and half of this space is given to a remarkably thorough study of the stanza.

It is no detraction to say of SCHIPPER'S

work that its merit is statistical; it is lucid, thorough and as nearly exhaustive as such a treatise can be; while the collection and arrangement of material, and the control of related literature, deserve abundant praise. Perhaps the best part of all is where he treats blank verse, which from Surrey to Brown-ING is mapped out with perspective and proportion; though it is surely in order to protest against the underrating of a master like KEATS, and the overrating of a verse-maker like Mrs. Hemans, who, in the index, takes up half as much space as SHAKSPERE. Fifty pages are devoted to the sonnet, mostly an excellent summary, but unfortunately ending in a list-one is tempted to say death-roll-of sonneteers, where MATTHEW ARNOLD, though it is SCHIPPER's only mention of him as a poet, lies buried with such bards as our own B. P. SHILLABER or-presumably not our own-"B. S. HAWKER." Of what possible profit is it for anybody to know that B. S. HAWKER wrote a sonnet in the manner of WORDS-WORTH? Even if we add N. PINNEY and H. Peters (p. 881), Americans both, we have not helped the matter: such a list is valuable only as it is important or complete, and this is neither. Different is the case where a Lovi-BOND (p. 788), or a YALDEN, has written in a metre or in a stanzaic form which no one else had chosen; this is excuse enough that the ponderous and marble jaws of "British Poets" or random "Selections" should cast him up again. But we cannot so lightly pardon omissions. MATTHEW ARNOLD was one of our foremost poets; a writer in the Athenaum four years ago was fain to call him the greatest English poet then alive. A most attractive study could be made of the relation borne by AR-NOLD's metres to the thought or feeling they express. Schipper, though he mentions Bulwer's classical imitations—we who have read them under Plancus feel a sneaking fondness for them still-does not say a word about the free, rimeless stanzas which ARNOLD introduced and used with such effect. In "The Strayed Reveller" the Englishman makes an unconscious comment on Lessing's remark (in 'Briefe die neuste Literatur betreffend') that such rimeless verse would be excellent for dramatic purposes.\* Again, in "Rugby

\*Cf. Vienoff in Herrig's Archiv, I. p. 127.

Chapel,""Heine's Grave," "Haworth Churchyard," we see very plainly the form of the 'Harzreise' or the 'Grenzen der Menschheit,' although worn with a difference. These metres ought to interest a countryman of Goethe.—Or, leaving the free rhythm, what verse is better balanced between thought and form than "The New Sirens"? What stanza better holds the perilous track between the artistic and the intricate than that of "Thyrsis" or "The Scholar-Gipsy"?

In contrast to the neglect of ARNOLD is the attention to ROBERT BROWNING. Seeing that a resolute band of native admirers are bidding SHAKSPERE himself make room for one who has already risen above the reach of any but the boldest adjectives, we need not wonder to find foreigners neglecting a poet who never attained, and is not likely to attain, the honor of gregarious study. ARNOLD's fault lies chiefly in his obstinate silence when he has nothing to say; with nobler art, Browning seizes such occasions to throw metaphysical dust in our eves and talk Italian. "Einen Chinesen sah ich in Rom," wrote GOETHE a century ago; and the lines are said to refer to JEAN PAUL. But was GOETHE perhaps dreaming of things to come? . . . However, let us go back to our

Errors are rare. On p. 56, and again p. 353, Schipper assumes "epic pause" in Thomson's line:

"Delicious breathes the penetrative sun,"

that is, makes breathes dissyllabic, an evident mistake. In MARSTON'S verses:

"Once every night Ile dew thy funeral hearse With my religious tears,"

hearse and tears do not rime, as SCHIPPER seems to think they do. Vouchsafe (p. 170) is not a trochaic foot. "Chapmann" (five times), "Newmann," are unpleasant slips;—and so one might swell the list. More serious is the author's tendency to make his scansion too wooden and his criticism too mechanical. Because of the 'run-on' verse he calls Wyatt's rhythm "hart und misstönend" in:

"My lute, awake, perform the last Labour that thou and I shall waste."

For similar reasons the sestet in the sonnet of THEODORE WATTS "erregt leisen Anstoss:"

...." then, returning free,

Its ebbing surges in the sestet roll

Back to the deeps of Life's tumultuous sea."

To substitute a trochaic measure for iambic, particularly at the opening of a line, is the commonest occurrence in our heroic or blank verse; but Schipper condemns—

" Making it dance with wanton majesty."

BEN JONSON said that DONNE "for not keeping of accent deserved hanging": but it was hardly for such verses as this of Mar-Lowe's. Schipper finds (p. 359) a "Verstoss des rhythmischen Accents" in Wordsworth's line:

"O Derwent, winding among grassy holms,"

but he will probably have his discovery to himself. Never did poet manage his cæsura better than SWINBURNE does; yet his "incorrecte Cäsuren" (p. 383) vex our rigid critic. To those who prefer a pony-chaise and a turnpike to the dash of a cross-country hunter, Long-FELLow's "Evangeline" is better than CLOUGH's "Bothie"; but to say (444) that the latter is "formell das mangelhaftigste unter den in Hexametern geschriebenen Gedichten," is to confess that the eye, not the ear, has been at work. There is no better commentary on the inadequate nature of scansion by feet than to find so able a scholar gravely condemning the verse just quoted from WORDSWORTH. Critics like ELLIS and Sy-MONDS have often beckoned to a freer scansion and a larger system, but SCHIPPER does not follow. His method reminds us of MAYOR's (cf. Mod. Lang. Notes, 1887, col. 321), in the 'Chapters on English Verse;' SCHIPPER reasons that while "L'Allegro" and "Il Penseroso" have many trochaic lines, the majority are iambic; and hence we must assume the poem to be written in iambic verse. This is political scansion. Majority rules, and of course a Pennsylvania democrat is a republi-

Is there not a better method in store for us?—If

"O Derwent, winding among grassy holms"

breaks the laws of verse, away with the laws,—for what ear is not satisfied? Rhythm means motion; but we begin our prosody by knocking a verse on the head, and content

ourselves with the post mortem. Who will give the formula not merely for fixed relations, but for the relation of moving points? If to the relentless accuracy and the power of wide combination shown by men like SCHIPPER, we could add the tact and sympathy and eager sense for melody of every kind, which died with SIDNEY LANIER, we should have a system of versification which would aspire to untie the hidden chains of harmony,-which would tell us what makes the "fluidity" of SPENSER's rhythm, or the cadence of the best lines in "Comus." To answer questions like these is, or ought to be, the highest and dearest task for the student of English verse.-So much for method, spirit, goal. For materials, and for actual work, such books as this before us will always be needed, and by their thoroughness and clearness will, like this, command our praise.

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#### MATTHEW ARNOLD AS A CRITIC.

Essays in Criticism. Second Series. By MATTHEW ARNOLD. London and New York: Macmillan & Co. 1888. 12mo, pp. 331.

If literary criticism has taken its place as a recognized branch of literary art-the humblest of all, perhaps, because the least creative, but probably equal to any as an educative force -the fact is, I think, mainly due to the labors of LESSING and of SAINTE-BEUVE. In England, MATTHEW ARNOLD holds a similar position, although doubtless a less commanding one. He is the first of English critics who seldom or never takes his eye off the object, and whose hand relentlessly sets down what the eye unswervingly observes. He was the first, moreover, to make a systematic attempt to appeal from what he felt were merely personal or insular literary verdicts, to "the great Amphictyonic Court of European opinion." He kept himself "at the centre," as he phrases it; he knew what the brightest and wisest people in Germany, France, Italy, were thinking and saying, and by constantly quoting them he set going "a current of true and fresh ideas." In this way he contributed largely to the task

of making English judgments, whether literary or moral, less rigid and illiberal. Nowhere is MATTHEW ARNOLD so much himself as when trying some accredited British prepossession before the bar of European opinion.

It is most interesting to note the contrast between Mr. Arnold's strenuous objectivity and the easy-going subjectivity of MR. Lowell-the only contemporary Englishspeaking critic who has any claim to an equally high rank. With the unspoiled instincts of a favorite of Nature, Mr. Lowell quickly finds his way to the best company of every age, and refuses to be button-held by the bores of any age except his own. Mr. Arnold takes the matter much more seriously and painfully. Mindful of the shortness of life, he prays his gods to grant that the things we learn may be the things that are best worth knowing. Bent not merely upon pleasing his taste but upon forming true judgments, he distrusts his own and all other merely subjective impressions as much as he distrusts merely provincial or national estimates. To him poetry is a religion: "the best poetry will be found to have a power of forming, sustaining, and delighting us as nothing else can. Evidently, therefore, it is of immense importance to get at the best in poetry and to know it well.

In one of the essays of the volume before us -the essay on Wordsworth-Mr. Arnold tells us why poetry has this unique power of forming, sustaining, and delighting. "Now poetry is nothing less than the most perfect speech of man, that in which he comes nearest to being able to utter the truth," noble words which cast a strong light upon the meaning of that well-worn and ill-used phrase, "criticism of life." The first essay in this volume, the deservedly famous introduction to WARD's Anthology, contains what the critic had to say about the tests by which this perfect speech of man may be distinguished from the imperfect. The value of these tests depends, of course, upon the taste of the person who applies them. This, however, is the case with all rhetorical tests and precepts; nay, even in science, the success of a complicated experiment depends largely upon the skill of the manipulator. Scientific tests of poetry are, of

course, not to be discovered, but Mr. Arnold's single-line test is the nearest approach to a scientific test that can be suggested. It possesses the sure educational value of being simple, applicable by anyone, and highly instructive. It would be impossible to apply it attentively and patiently without profit. Yet I cannot but think that MR. ARNOLD, in his own practice, gave somewhat too much prominence to the single-line test, a test that would admit MARLOWE, DONNE, and even GRAY, to the inner circle of great poets, and that would exclude Spenser and Shelley. Mr. Arnold insists, indeed, upon a large body of first-rate work as well as upon noble single lines; accordingly, he is far from admitting Marlowe, Donne, and Gray to the inner circle. But it is, I think, the single-line test more than anything else that emboldens him to place Wordsworth next in rank and worth after SHAKESPEARE and MILTON, and far above Spenser and Shelley. Thus also I partly explain the fact that he deems Byron a distinctly greater and more wholesome poet than SHELLEY. On the whole, this introductory essay remains the best existing guide to the study of English poetry, its very limitations and omissions being calculated to give it a higher pedagogical value than a more discursive study could possibly have.

The comparison between this volume and the first series of 'Essays in Criticism,' which appeared a quarter of a century ago, is very inviting, but I can only touch upon it here. The earlier volume was undoubtedly the more memorable. It sounded in its day an entirely new note in English criticism, and it has gone into the education of the whole younger generation of literary men. Surely there never appeared a fresher, more stimulating, more audacious book of criticism! Such an effect could hardly be produced more than once by any writer. The present volume continues the work begun in the first; new ground is staked out, but few new principles are laid down, and there is little that strikes us with the freshness of a discovery. Whenever, as is frequently the case, the critic has occasion to repeat himself, he frankly does so, and the effect is as if he had quoted a classic. Only the superficial reader can be affected by this

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with a sense of paucity of resources. If the unthinking naturally associate a copia verborum with affluence of ideas, everyone who has had any practice in composition knows that it is only an opulent mind that can afford to disclose the real limits of its resources by strict compliance with the rule of Locke-which is, in substance, to fit each thought with its perfect phrase and to repeat that phrase at each recurrence of the thought. Monotonous as Mr. Arnold's repetitions may be to some, most readers, I fancy, feel rather the simplicity and sure touch of a thinker who never fumbles, never spreads a rainbow on a mist of words, and who, having once expressed an idea well, never seeks variety at the expense of precision.

In the exquisite preface to the first series of 'Essays in Criticism' MR. ARNOLD had defended his vivacity as "the last sparkle of flame before we are all in the dark, the last glimpse of color before we all go into drabthe drab of the earnest, prosaic, austerely literal future." The reader who retains the fresh impression of the earlier essays may be pardoned for feeling that, between the composition of the essays on HEINE and JOUBERT and of those on Tolstoi and Amiel, the critic had indeed gone into drab a little. There is less wit, less audacity, less of that penetrative charm which still draws some readers again and again to the first series of essays. Possibly the secret of that charm is youth, yet no reader of these last essays could think of their strong, lucid author as old. For, after all reservations have been made (my own I must omit here), the studies of Byron and Wordsworth will stand equal in sanity and precision to anything that ARNOLD ever wrote. In the weighty address on MILTON, the critic expresses the opinion that justice is not done by modern criticism to "the architectonics of Paradise Lost." How well we could have spared some of the later political essays, and even those on "Civilisation in America," for the sake of a discussion and development by him of this proposition! The chief defect of the essays on GRAY and KEATS is that they are much too brief, too much like mere reviews. It need not be remarked, however, that they both contain much sound criticism. The essay on GRAY suffers particularly by comparison

with Mr. Lowell's completer, more original and more genial study of the same subject. The first half of the essay on Tolstoi contains a masterly analysis and critique of 'Anna Karénina,' which the essayist compares with FLAUBERT'S 'Madame Bovary' much to the disadvantage of this powerful novel and of the novels of the school of which FLAUBERT was the precursor. The latter part of the essay is devoted to sympathetic exposition and criticism of Tolstoi's religious writings, which are found much less satisfactory than his imaginative and artistic writings. Such a judgment is inevitable, as inevitable as the world's similar judgment in the case of MATTHEW ARNOLD himself.

Touching Amiel's Journal, Mr. Arnold emphatically dissents from the eulogy of the translator, Mrs. Ward, and from that of the foremost French critics. As a dreamer, Amiel is inferior to Sénancour; as a philosophic speculator, he is profitable neither to himself nor to others. His side of real strength and originality has almost escaped the attention of the critics, as it seems to have escaped the vigilant self-scrutiny of Amiel himself. His talent was for literary criticism. "And not Amiel's literary criticism only, but his criticism of society, politics, national character, religion, is in general well-informed, just, and penetrating in an eminent degree."

The one incomplete, irreparable thing in MATTHEW ARNOLD'S criticism is his treatment of Shelley. It cannot be said that Mr. ARNOLD's attempts to popularise Wordsworth and Byron have done much to alter the public attitude toward these poets, whose positions were already so well defined. To the holy, WORDSWORTH is holy still; to the filthy, Byron is filthy still. Byron's profound political idealism and Wordsworth's "natural magic"-both still so perennially attractive to the student-are alike dead to the mass of readers. Byron and Wordsworth have had their vogue. Vogue Shelley never had, but in proportion to the fewness of his readers has been the ardor of his votaries. There are welcome indications that more and more readers are turning to Shelley, and he certainly has far more readers now than during his life-time. His position in literature is by no means

determined, like the positions of WORDSWORTH and Byron; in fact, about no modern poet is criticism so much at sea. Critics as different as GEORGE SAINTSBURY and SIDNEY LANIER "bid renownéd Spenser lie a shade more nigh to learnéd Chaucer" in order to make a place for Shelley by the side of Shakespeare. We knew that Mr. ARNOLD disagreed with MR. SWINBURNE touching SHELLEY as much as touching VICTOR HUGO, and if there was one thing needful in criticism that thing was a patient, searching, lucid study of Shelley such as MATTHEW ARNOLD alone could have given us. So when, some three months before his death, the Nineteenth Century announced the long-desired essay, the disappointment was great when it turned out to be merely a review of Dowden's biography of the poet. The essay is fascinating, but it closes where, could but so much be written, it should have begun. By way of criticism the essayist merely quotes himself, warns us against the votaries of SHELLEY, and repeats the last line of the third act of 'Prometheus Unbound'-precisely as one would expect the most hardened Philistine to do. All real criticism is postponed with the words: "Of his poetry I have not space now to speak." Space! the editorial ear was not deaf to MR. ARNOLD; space was not what was

However much we may differ with MATTHEW ARNOLD on special points, surely all must agree that the academic value of such a book as this is inestimable. In an age when the prevailing tendencies in English prose-writing are represented by such questionable stylists as MR. JOHN MORLEY, MR. SAINTSBURY, MR. SWIN-BURNE and MR. RUSKIN, how tonic and how clarifying are MATTHEW ARNOLD'S lucidity and precision. Sanity and liberality of intellect, lucidity and precision of style, are distinctive of MATTHEW ARNOLD, and in the application of these qualities to literary criticism, where they are so arduous and so pre-, cious, he is unequalled. The flaming eulogy of SWINBURNE, the eloquence of Ruskin, the impartiality of SAINTSBURY, the frequent originality of JOHN MORLEY, are admirable qualities, marred, unhappily, in the case of each of these writers, by marked defects of style or of temper. Moreover these excellences are found in equal strength in other writers of English, living or dead. But among English critics, from Ben Jonson to De Quincey, we look in vain for that exquisite balance of qualities, natural and cultivated, which appears at last in Arnold. His great defect, at least in these later essays, is want of that spontaneity which is born of impassioned feeling. He always possesses his subject, but is never possessed by it. One might almost apply to him his own remark upon Gray: "He never spoke out." The impatient reader is sometimes tempted to murmur:

"Come, come, my lord, untie your folded thoughts, And let them dangle loose as a bride's hair."

Instead of doing so he meets us with what Mr. SWINBURNE has called "his smiling academic irony" and repeats one of his concise and wholesome formulas. Mr. SIMCOX laments Arnold's "patient didacticism," for of repeating some text from BISHOP BUTLER or M. Renan, from Isaiah or Wordsworth, from Marcus Aurelius or Sainte-Beuve, he never wearies. But the reader wearies;—on his part, too, this gingerly way of approaching a subject by means of texts requires patience.

Such patience meets its sure reward. The text may seem to recur with treadmill regularity, but the thought does not move in a circle. If the master is repetitive he is at the same time progressive; analysis of any essay shows a well-connected and carefully guarded advance. If he be somewhat over-solicitous to clinch the nails, it is because they are golden nails, and the extent to which they are borrowed by other builders of "towers of words" proves their genuine worth. Despite his distrust of the letter, no writer has had greater respect, "short of idolatry," for what has been written. "To get at the best that has been said and thought in the world, and to cleave to that" was his aim; and having found or minted the express image of an idea, he was slow to exchange it for baser coin. The result is that his books are full of the concisest and most perfect statements of moral and literary doctrine that have been formulated by the human mind. That so many of these unsurpassable formulas are his own is the best proof of his originality, as it will perhaps prove his best title to perdurable fame. However this

may be, it is certain that no literary critic of his time managed to fill his books so full of what is memorable. A considerable part of certain of his essays might profitably be committed to memory as it stands, and what prose of our time has a better claim to rank as classic? If to be "patiently didactic" leads to this, it must be admitted that patience has had its perfect work. If ARNOLD lacks passion he is preserved from many excesses; passion is a dangerous quality in a critic or in a teacher. Had he been gifted with the copiousness of RUSKIN, with the spontaneity of CARDINAL NEWMAN, his academic value, at least, would inevitably have been impaired. With all their genius, neither of these great writers has stamped so many truths, new and old, upon the minds of men; and as neither is so quotable, neither can be so permanently influential. Wanting in the precious literary gifts of passion, spontaneity, copiousness, MATTHEW ARNOLD had, on the other hand, the indispensable gifts and accomplishments of the critic and the teacher of men, and these are the "patient didacticism" of the scholar, the saving grace of humor ("smiling academic irony"), sanity and freedom of mind, lucidity and precision of expression.

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#### THE SONNET.

Morfologia del Sonetto nei secoli xiii e xiv. L. BIADENE. [Studj di Filologia Romanza, Fasc. 10.]

One of the most interesting features in the scientific movement of the present time is the appearance of Italy as an important factor. Her political unification has resulted in a concentration of talent and in a renewal of mental energy. While the effects of this activity are seen in many branches of learning, they are particularly marked in the domain of philological and linguistic research, as might be expected both from the temperament and the history of the Italian people. The importance of the reviews in this field now published on Italian soil and in the Italian language is only exceeded by that of the German periodicals. Consequently the knowledge of Italian is becoming indispensable to the scholar, and this is only

the more evident when the statement is applied to Romance studies. Of names of the first rank in this department Italy has already ASCOLI, D'ANCONA, MONACI, MUSSAFIA, RAJNA,-leaving aside CARDUCCI as not falling into the purely scientific list,-and many younger men, who bid fair to be worthy successors of these pioneers. Among journals she offers the doughty Propugnatore, now entering on a maturity of prosperity; the Archivio Glottologico, which renders valuable services to dialect study; the Giornale Storico della Letteratura Italiana for literary history only, and the Studj di Filologia Romanza, whose parts, appearing as monographs, embrace both philology and literature. This growth of productiveness has been accompanied by a notable improvement in method and style, the lack of which had been a serious obstacle to the general usefulness of Italian publications; for while clearness of exposition may not enhance the intrinsic value of a study, it renders its contents vastly more accessible. Happily the author of the present monograph has appreciated this fact.

The Sonnet has recently been the object of considerable attention on the part of historians of literature. The origin, development and ramifications of this most popular form of courtly verse have been variously commented in the many languages in which it flourishes. The general opinion of the critics has been that the sonnet had its source in the stanza of a Canzone; that, as BARTSCH says ('Grundriss der prov. Lit.'), it resembled the cobla esparsa of Provençal poetry. A suggestion of a different structure I first find in the remarks of NIGRA on the strambotto (Romania v, p. 432), where, in discussing the primitive type of the latter, he adds that the first part of the sonnet is composed, on the same model, of two tetrastichs with rimes frequently alternating. D'Ancona, in his 'Poesia popolare italiana,' a compilation which illustrates all the (rapidly disappearing) faults of Italian productions, without index or table of contents or even heads to chapters, goes further and affirms the sonnet to be the joining (accozzamento) of two tetrastichs, on the pattern of the Sicilian octave, and of a hexastich, without the final couplet rimes. The first methodical research,

however, in quest of the primitive form of the sonnet was undertaken by Heinrich Welti in his 'Geschichte des Sonettes in der deutschen Dichtung.' His conclusions are in the main the same as those arrived at by Biadene and can therefore now be accepted as final.

The plan of BIADENE'S work is fourfold. The subdivisions are numerous and even minute. The first point of investigation concerns the formation of the poem. For this, and in general throughout his work, the author takes as guides two distinct sources of information: principally, the earliest MSS, and the earliest poems in those MSS.; subordinately, the oldest treatises on prosody and the references to structural Italian poetry in the works of the fourteenth century. When the conclusions drawn from the MSS. are confirmed by the rules of the prosodists the point in question is considered as settled. On the other hand, when the two authorities disagree, the results given by the MSS, are regarded as, at least, the more probable. From the examination, then, of the MSS., it appears that in the earliest poems the sonnet consists of fourteen verses of eleven syllables each, and is divided into two chief parts, the first of eight verses, the second of six. In the first part, a logical pause is noted after each couplet, and a somewhat stronger one after each tetrastich. In the second, the pause comes after the third verse, though in the oldest sonnets this pause is slight, and therefore this second part appears in them as three couplets instead of two tercets. To this internal evidence the manuscript writing corresponds: the first eight verses are placed in lines two by two and the tercets are similarly arranged, the third verse beginning on the first line with the other two and ending on a second line, the rest of which remains blank. To this conception of the original structure of the sonnet correspond the oldest treatises on versification. And, from chronological indications also, BIADENE concludes that of the two dispositions of rimes, in the poems found in the MSS., the order: AB, AB; AB, AB, for the first part of the sonnet, is older than the order: AB, BA; AB, BA, and, for the second part, that the order CDC. DCD is earlier than the order CDE: CDE. Or, when united, the rimes of the primitive sonnet are placed: AB, AB; AB, AB. CDC: DCD. The prototype of this form BIADENE looks for in popular poetry. He finds, in common with D'ANCONA and Welti, that the first part of eight verses is like—in verse, pauses and order of rimes—the Sicilian octave strambotto.\*

For the second part, while the order of rimes and the number of verses are the same as those of a strambotto of six lines, the pause is after the third verse instead of after each couplet. Yet this very order of rimes does not favor the notion of two independent tercets. Hence the author, after a review of other possible explanations, solves the difficulty by assuming that after the analogy of the principal pause which cuts in two the first part, the requirements of musical harmony separated the six-lined strophe into halves. The result then of BIADENE's study is: "The sonnet arises from the fusion (not from the simple union) of a strambotto of eight verses with a strambotto of six, and this fusion is obtained by the division of the hexastich into two tercets," under the influence of song. It is the "spontaneous product of the musical power of the Italian people."

Though thus proven to be of popular origin, the sonnet is, in form, complex and artistic. It was, consequently, early employed by the literary poets, who, in spite of their court training, preserved in the freedom and freshness of thought of their poems the traces of the source. Its occurrence in contrasti, its samples of folk rhetoric, such as parallelisms, repetitions, questions and answers, indicate its parentage. Furthermore, the name sonetto, the term piedi given in the fourteenth century both to the single verses and to each couplet of the first part, the expression mute applied still earlier to the tercets (because in them the melody of the first part changed), and the tradition of the Italian origin of the sonnet. which would have otherwise no reason for existing,-all point to an indigenous creation.

It has however been generally assumed that the sonnet did not have its rise on the mainland but rather in the island of Sicily. Turning his attention to this opinion, and applying

\*This favorite form of Italian folk-poetry is a single strophe composed of four, six, eight, ten (and occasionally more) verses of eleven syllables with alternating rimes or assonances.

to it the test of the MSS., BIADENE finds that but few of the sonnets of the so-called Sicilian school are written by natives of Sicily, and of these few (twenty-seven in number) all but two belong to one poet, JACOPO DA LENTINI, who perhaps studied law at Bologna and who possibly settled finally near Pisa, since he addresses a sonnet to a Pisan poet, JACOPO MOSTACCI. The great mass of sonnets are composed by poets of central Italy and mainly by those of Tuscany. That the Sicilian strambotto must have been known in central Italy as early as the thirteenth century seems evident from the fact that the ottava rima. which is an artistic modification of the strambotto (AB AB AB CC), and which therefore supposes the pre-existence of the latter, was probably in use in Tuscany, its home, from the last part of the thirteenth century, and is, in fact, the established form of narrative poetry in the first half of the fourteenth. Therefore all indications go to show a Tuscan development of the sonnet from the transplanted Sicilian strambotto.

Up to this point I have reviewed in detail the monograph of BIADENE, inasmuch as this first division of his work (pp. 4-25) contains the subjects of the most general interest. From the discussion of the formation of the sonnet the author proceeds to his second leading topic: the evolution of the form of the sonnet (pp. 26-94). This evolution took place in two ways: in the order and number of the rimes, and in the structure of the poem itself. The simple sonnet is defined by BIADENE to be that of fourteen hendecasyllabic verses which admit of none but final rimes, and in which the rimes of the second part differ from those of the first. Variations of this simple form are brought about by different dispositions of the rimes. The original order of rimes in the first part, ABABABAB gradually yields to the order ABBA ABBA, the latter becoming normal in the fourteenth century; of the three hundred and seventeen sonnets of PETRARCH all but fourteen are of the second class; of the one hundred and ten of Boccaccio all but three. Modifications of these schemes are few in number, as: ABAB, BABA; ABBA, ABAB; ABAB, ABBA; ABAB, BA AB; ABBB, BA AA, and clearly show the

relative perfection of the two forms first employed. In the second part the original order CD C. D CD, which occurs, for instance, in nearly all the secular sonnets of Guittone d'Arezzo (before 1261 or 1265) and in the other older poets, partly gave way to the order CDE. CDE. The reason for this latter scheme is evidently the desire to make clearer to eye and ear the division into tercets, and also to break the monotony of two rimes constantly alternating throughout the poem. This latter supposition seems to be confirmed by the fact that the scheme CDE. CDE rivals in use the scheme CDC. DCD until the first part of the poem had reached the form normal to the last half of the fourteenth century, when the original order of rimes in the tercets prevails .-PETRARCH employs both forms almost equally.-Only some hundred sonnets differ from these types. For the tercets of two rimes there are two chief variations: CD C. CD C and CD D. DCC besides several minor ones; for the tercets of three rimes, CDE. EDC, CDE. DCE, CDE. DEC, and CDC. DEE are the principal modifications. In the tercets the influence of artistic poetry is frequently seen in the couplet rimes which end the strophe, as in the last example cited. The unsuccessful attempt of Monte Andrea to lengthen the simple sonnet by adding to the first part another couplet, thus violating the notion of the composition by dividing it into five couplets instead of two equal parts, is commented particularly by BIADENE.

The most noteworthy development from the simple sonnet is that which is generally known as the double sonnet (also called rinterzato). This kind presents a variety of forms. That which is earliest introduces into each subdivision of the simple sonnet two verses of seven syllables riming with the hendecasyllabic verses, as: AaBAaB. AaBAaB. Cc Dd C. Dd Cc D. This form embraces thirtytwo poems in all, and is the normal one in the thirteenth century. The normal type of the fourteenth century numbers twenty-two sonnets, and has as scheme: A a B A a B. A a BAaB. CDdC. DCeD. Modifications of these two arrangements exist, as well as hybrid types, which latter result from the union of one of the two parts of a simple sonnet

with one of the two parts of a double sonnet. such as: Aa BA a B. Aa B A a B. CD E. DEC. There occur also degenerate and special varieties, though on the whole the double sonnet is not a favorite form of composition. In the material at his command BIADENE has discovered less than a hundred specimens, and after the fourteenth century it is almost unknown. Too long and too artificial, it never aspired to be a rival of its parent and had but a short tenure of life. BIADENE assumes its inventor to have been GUITTONE p'Arezzo, to whom twenty-two of the earliest type belong, and who is known in this line as having modified somewhat, by virtually lengthening, the stanza of the canzone.

Other variations of the simple sonnet are noted by the author according to their importance; as, the minor sonnet, whose verses are of less than eleven syllables; the common or mixed sonnet, where seven and eleven-syllable verses are intermingled (very rare, as it can easily be confused with the canzone); and the sonnet with a ritornello or coda varying in length from one to five lines. This coda does not appear in the earliest poems and seems to be an addition by Florentine and Pisan poets in the last quarter of the thirteenth century. Its latest form, a seven-syllable verse continuing one of the rimes of the sonnet, followed by two hendecasyllabic verses riming in couplet, was almost the only type employed after the fourteenth century, and is well known through the burlesque sonnets of IL BURCHIEL-LO and BERNI. Other kinds are the continuous sonnet, in which the second part continues one or both rimes of the first, or where either the whole sonnet or each part is monorime; sonnets having rimes both at the end and in the midst of the verses (the French batelée,) either in all but the first line of each sub-division or in all but the first line of the poem,-or otherwise illustrating the many tricks familiar to artificial poetry. Sonnets of this latter description number about eighty and belong nearly all to the thirteenth century, but not necessarily to the so-called Sicilian school. As to the rime of the sonnet in particular, BIADENE finds that it is normally paroxytone (piana). Pro-paroxytones (sdrucciole) as well as oxytones (tronche) are rare, especially in the thirteenth century.

The rime is also generally perfect (perfetta; e. g. vale, vocale), though assonance and consonance may exist—the former less frequently than the latter.

The third division of the monograph, which has for its subject the special use of the sonnet in relation to its form (pp. 94-134), considers the poem employed as a strophe and thus entering into combinations that can be regarded as new poetical forms. In this manner may be made up tenzoni and contrasti, consisting of two or more sonnets on the same rime in similar or different order, or on different rimes. These may be the composition of one or of more than one author. A favorite and most attractive combination is that of the corona or series of sonnets, employed to frame or develop some one theme. A list of these corone is given by BIADENE, who selects and publishes from among them a series of three by PETRARCH, and the famous corona of the months by Folgore DA SAN GEMIGNANO.

The last general division of the essay (pp. 134-187) treats of the various embellishments of the sonnet that have no relation, or practically none, to its strophic form. Under the minor headings of phonetic, rhetorical, and miscellaneous artifices are considered those plays on words, subtleties of versification, and juggleries with the externalities of the poems with which one is familiar in Provençal poetry and which, therefore, do not require a detailed review. In Italian they belong to the thirteenth century and disappear with the advent of the new Tuscan lyric.

The remainder of the study is taken up with a summary, a bibliography of the editions and MSS. containing sonnets, and remarks on certain of the publications cited. Of the two appendices, one presents a history of the hypotheses concerning the origin of the sonnet, in which the observations of NIGRA noticed above are not included; the other comments on the extension of the term sonnet to other forms of poetical composition. The author has taken the pains to add an index, which, embracing as it does nearly two hundred names of poets mentioned in the course of the treatise, will be of great assistance to those interested in the literary activity of the time.

A table of contents indicates clearly the points that are treated, and, as well as the textual exposition which it outlines, leaves nothing to be desired in the way of system or method. It is to the great credit of BIADENE that he has throughout maintained this rigid simplicity and has thus rendered attractive an otherwise dry and complicated topic.

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# DR. NATORP ON REFORM IN GER-MAN SCHOOLS.

In the Delegierten-Versammlung des allgem. deutschen Realschulmänner-Vereins on April 4, 1888, in the Architektenhaus at Berlin, DR. NATORP discussed the demands which social economy (Volkswirtschaft) may justly make upon the character of the higher schools of Germany. The rapid progress in scientific knowledge in recent times has led to a series of discoveries and inventions which have naturally changed the whole economic life of the people. The methodical plan pursued in all scientific studies, the immediate application of the knowledge gained to practical life, marks the present age as a progressive one. Machinery now takes the place of manual labor; we have co-operation instead of isolated efforts; division of labor simplifies and stimulates production. The progress made in the means of communication has rendered commerce more important and less difficult. All civilized nations have felt the throb of this new life. The higher schools must educate men who will be alive to the economical life of the present and ready to perform their part in this new life; they must be prepared with the necessary linguistic and scientific knowledge to enter successfully the battle of antagonistic interests. These schools must give their pupils a general education, a necessary part of the equipment of one entering upon practical life. To this general education must be added the knowledge required for one's special calling. But no system of education can be more perverted than that which disregards the present and teaches only the impracticable, or nonutilitarian, because the cultivation of idealism is only possible in this way. The economic life of the day requires the rudiments of scientific knowledge in order that one may

know how to apply the natural laws to the practical objects of life in everything that leads to the development of a sound understanding. The schools at present do not do this. They have tried to keep abreast of the times by adding new subjects as they were demanded till the scholars are now overburdened with an endless variety of subjects. Cries of reform are loud. Some advise retrenchment and a return to the earlier and simpler curriculum. But this will not bring the relief needed and demanded. Others propose to do away with the classics and devote the time assigned to them to more practical subjects, as they are called. This is also a step in the wrong direction, as it would change the humanistic Gymnasien into Mittelschulen, higher Bürgerschulen, or at least Realschulen. Such a change would be too violent, if desirable. A real reform must lie in three directions: in the first place, there must be a more systematic plan to regulate and determine the relations of the lower to the higher schools; secondly, an effective limitation of instruction in classics; thirdly, a treatment of the subjects taught different from that at present pursued.-Here follows a lengthy discussion on the limitations of the study of the classics at the German Gymnasium.

One great objection to the present system is that the scholars receive only the rudiments of instruction in any one branch. Many leave school before they have finished the course, and go out into life with only a superficial knowledge on various subjects, carrying nothing of real worth with them. From these the ranks of the disaffected are filled. The only help here is to choose such subjects in the lower classes as will benefit those leaving school before completing the full course.

DR. NATORP proposes to begin the study of modern languages in the lower classes and not to begin Latin till Obertertia. There should also be parallel courses for those who have chosen a practical profession. Only a minority attend a university and all should not be sacrificed to that minority. The majority also has rights and a claim to consideration. An education which does not in the least prepare them for their chosen calling in life should not be forced on them.

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### DANISH INTERNATIONAL DIC-TIONARIES.

A Dictionary of the Dano-Norwegian and English Languages, by A. LARSEN. Second edition, enlarged and rewritten. Copenhagen. Library Gyldendal. 1888.

Engelsk-Dansk Ordbog af S. Rosing, sjette Udgave. København. Gyldendalske Boghandels Forlag. 1887.

LARSEN'S dictionary in its present form is hardly to be regarded as a second edition of the book published by him seven years ago, but rather as an entirely new work. Not only has the bulk of the book increased, but its whole plan has been changed, and everyone must acknowledge that the change has been for the better. In the first edition the strictly alphabetical order was not followed, but words were arranged according to their roots, after the manner of MOLBECH's great Ordbog. Now as LARSEN very properly says in his preface, quoting from LITTRÉ: "A distinction should be made between national and international dictionaries; in the former, which are scientific works, the scientific arrangement is perfectly proper; the latter, on the contrary, should, in my opinion, be regarded as purely practical aids, in which everything ought to be done to make it as easy as possible to find what one seeks, and all other considerations be subordinated to this." These words define thoroughly our author's position. The book is essentially a practical one. The majority of international dictionaries certainly do not err in being too scientific; they do, however, fail most miserably in method and completeness. In the arrangement of words, notably the compounds, in the employment of simple signs and abbreviations, and in general completeness, this dictionary is a model that might profitably be followed by many makers of international dictionaries. The book is specially rich in scientific and professional terms, and the author shows an amazingly close acquaintance with English and American colloquial and cant phrases, and in very few cases is his English marred by Danish idioms. With the general plan of the work even the most carping critic would have but few opportunities to find fault. The most careful lexicographer, however, cannot produce a perfect work, therefore some omissions can be discovered in this. Most of those noticed below, however, are of but slight import.

Ave-Maria is rendered 'Ave(-Mary),' whereas Rosing has the correct English form. Comment, 'a merry company,' an unusual word, Conferentsraad and Geheimeconferentsraad, the latter two legal titles, do not occur at all. Under dulgt should be added the meanings 'concealed, mysterious.' Kolumbine, 'Colombine,' strangely enough, does not occur, though Pierrot (generally spelled Pjerrot) does. The character, however, so familiar to the visitors to the Copenhagen Tivoli, corresponds to the English 'Humpty-Dumpty,' rather than to 'clown,' for which Clovn is used in Danish. To the compounds of Retskrivning should be added -regler. Lade en seile sin egen Sø answers to our American, "Paddle your own canoe," though it is not so rendered. Titulere cannot always be rendered by any one English word, for it often means more than 'to entitle, to dub.' In its idiomatic use it refers to the formal employment of a title in the third person in address. Under vittig should be given also vittig Hund, 'jolly dog.'

As this edition of the Dictionary was published before the appearance of the new rules of orthography, the spelling of the Danish words differs in some respects from the established forms. The author, however, anticipated the action of the Commission with regard to silent d in Danish words, which is always dropped, as in Dans, 'dance.' The adverb i Morges is spelled according to the new system, whereas igaar is not. Theater and Theologi are also at variance with the new rules. Of 'fifty,' both forms are given, but of 'sixty' and 'seventy' only the fuller, Danish ones. The great success of the book will undoubtedly soon require a third edition, in which the necessary orthographical changes can be made.

An English-Danish dictionary is perhaps of

greater value to Danes than to Englishmen or Americans, for the number of foreigners that study Danish is comparatively small, whereas all Danes read English. In this country, however, with its great Scandi-

navian population, Rosing's work will probably find as many users as Larsen's. In this, as in the Danish-English Dictionary, the alphabetical order is followed, and everything is done to make it of practical value. The book has been in general use for so many years, and the changes in this present edition are so few, that an extended criticism is unnecessary. The general plan of the preceding edition is retained, but quite a number of new words have been added. Norwegian peculiarities are not specially noticed, and the book is shorter by a hundred and fifty pages than Larsen's.

Among the omissions may be noted the following: 'altruism;' 'bonafide' may be translated bonafide in Danish, and this better expresses the English word in its present use than either ærlig ment or oprigtig. 'Sport,' also, may be rendered as Sport, this word having recently been introduced into the language. The technical meaning of 'surrogate' is not explained at all, Repræsentant and Fuldmægtig not corresponding to the American title. Some English words occur in the dictionary that are hardly admissible, especially in a book intended for practical use. Among these may be mentioned, 'accite' and several others with prefix ac-; 'awk,' for 'awkward;' 'eventilate;' 'imbarn' and 'minacious.' With the exception of 'imbarn,' none of these have ever been recognized as English words.

Precisely how far a lexicographer may permit himself to insert obsolete and obsolescent words is a question that is difficult to decide. Just as Larsen very properly introduces all words occurring in Holberg, so Rosing may be pardoned for giving Shakespearian words. There is no doubt that the majority of cultivated Danes read the great dramatist in the original.—This notice, incomplete as it is, should not close without an acknowledgment of the superior excellence of Rosing's dictionary, and this cannot be made more satisfactorily than by declaring that it forms a fitting companion to Larsen's work.

DANIEL KILHAM DODGE.

#### CORRESPONDENCE.

THE FRENCH CAESURA.

TO THE EDITORS OF MOD. LANG. NOTES: SIRS: In column 200 of the April number of MOD. LANG. NOTES occurs the following statement: "Whatever the origin of the French alexandrine, it is really a compound verse made up of two members of six syllables each; and even the most licentious of the new romanticists.... have never, as far as I know, dared to lay hand on the sacrosanct caesura."

Allow me, without further comment, to quote, as bearing on the same subject, the following lines from ERNEST LEGOUVÉ. 'La Lecture en Action,' pp. 114 ff.: "Ce n'est pas l'avènement de l'enjambement et la suppression de la césure; c'est l'enjambement partout, et la césure partout. Le vers se coupe tantôt au second, tantôt au troisième, tantôt au quatrième, tantôt au cinquième, tantôt même, comme autrefois, au sixième . . . . Voici donc les trois points où se résume la loi nouvelle :-Libre arrangement des mot dans le cadre des douze pieds.-Richesse implacable de la rime. -Jaillissement de temps en temps, d'un grand vers qui sert de base à toute la période . . . . Il ne s'agit pas de soumettre les vers de Victor Hugo à la régularité des vers de Boileau, d'y rétablir la césure, d'en supprimer l'enjambement, non; en voulant les redresser, on les estropierait," etc.

Very respectfully yours,
A. LODEMAN.

Ypsilanti, Mich.

### BRIEF MENTION.

A. Asher & Co. (Berlin, W., Unter den Linden 5) have just sent out their third 'Jahres-Verzeichniss der an deutschen Universitäten erschienenen Schriften,' an octavo volume of 301 pages (price six marks), which is a valuable contribution to an acquaintance with the scientific productions issued by the German universities for 1888. Vol. 1 covers all publications from August 15, 1885—August 14, 1886; vol. ii, from August 15, 1886—August 14, 1887; and the present issue (vol. iii), from August 15, 1887—August 14, 1888.

In volume vi, no. 2. of 'Französische Studien,' Dr. M. F. Mann continues his investigations of the Bestiaries of the Middle Ages ('Der Bestiaire Divin des Guillaume le Clerc,' iv, 106 pp. 3m. 60). The present study sums up what is known in regard to the author of the 'Bestiaire divin' and his work, and tabulates the imitations of the 'Physiologus,' both in Latin and in the various vernaculars of western Europe, comparing the order in which the beasts appear in them, and pointing out the

Latin originals of the French compilations. The source of the 'Bestiaire divin,' a MS. of the British Museum (Reg. 2 C. xii), Dr. MANN prints in full, accompanied by references to the Biblical texts and to corresponding passages in ISIDOR of Seville, whose work was unknown to GUILLAUME. Specimens of the text of the 'Bestiaire' from the Douce MS. and a comparison of this work with the 'Bestiaire' of PHILIPPE DE THAON follow. It is shown that the two have no relation with each other but that their similarity proceeds from the likeness of their Latin originals, which belong to the same family of MSS. In the Appendix are added remarks on the Caladrius, and on the Bestiaries of GERVAISE and PIERRE. The monograph closes with a comparison of the four Old French versions. It will be seen that the title of this study is somewhat misleading, inasmuch as it does not contain the text of GUILLAUME, to which it in reality serves as introduction. Dr. Mann however promises soon a critical edition both of this Bestiary and of that of PHILIPPE DE THAON. He may then modify his view of the literary value of the work of GUILLAUME, the merits of which he affirms "werden ihm eine achtunggebietende Stellung in der Litteraturgeschichte sichern für alle Zeit."

'Un Voyage à Paris' by F. JULIEN of King Edward's School, is the title of a new French conversation-book in handy shape and limp covers, just published by Hachette & Co., London. The little book consists of a connected series of the simplest and most practical conversations descriptive of a trip to Paris, with English translation in parallel columns. It is rendered doubly useful by the skill with which information desirable for travellers in France is imparted. (Boston: Schoenhof. Small 8vo, pp. 114; price, 25 cts.)

D. C. Heath & Co. publish 'Les Confessions d'un Ouvrier' by E. SOUVESTRE, for reading in classes somewhat advanced. The text is provided with the few necessary notes by O. B. Super, Ph. D., of Dickinson College. (Small 8vo, pp. vi, 127; price, 30 cts.)

Volume iii of the "Cours de Lecture et de Traduction," edited by J. ROEMER, LL. D., of the College of the City of New York, is entitled 'Histoire et Roman historique,' being

devoted to a very full collection of short extracts from the leading French historians and historical novelists. In a few of the selections the editor departs agreeably from his accustomed brevity and offers extracts of considerable length. The two preceding volumes are given up to Anecdotes, Tales, Fables, Allegories, etc. The mechanical execution of the books of this series is excellent. (New York: D. Appleton & Co. 12mo, pp. 435; price, \$1.25.)

The concluding volume (xxiv) of the Encyclopædia Brittanica presents a number of leading articles which interest students of modern languages. The sketch of Lope da Vega by Morel-Fatio, that of G. B. Vico by Villari, and of G. Villani by Ugo Balzani contain the results of the latest investigations. Voltaire is discussed by Mr. Saintsbury, the Waldenses by Prof. Creighton, Wieland by J. Sime. In English Literature especial attention is given to Wordsworth (by W. Minto), Wycloerley (by Th. Watts) and Wycliffe (by R. L. Poole).

We notice in the Princetonian of April 3, that Professor T. W. Hunt read a paper before his classes, at the beginning of this month, on "The Place of English in Collegiate Courses."-The Academy (Syracuse) for April, pp. 151-52, contains a Syllabus, by WILLIAM BURT HARLOW, PH. D., of the Syracuse High School, for "A Three Years' Course in English Composition."-Book Chat for March, pp. 61-64, contains an interesting survey of the "Latest Italian Literature," by Professor L. D. VENTURA, of Bangor, Maine.-The Chronicle, of Ann Arbor, for March 23, has a résumé of a lecture on "Modern Philology," delivered before the officers and students of the Academic department of the University of Michigan by DR. THOMAS McCABE.-La Revue Française for March, pp, 48-53, contains an article by PAUL BERCY entitled: "De l'étude et de l'enseignement des langues vivantes.'

Great activity has of late showed itself in the very important matter of facsimiles. The reproduction of the Cædmon MS. by the Oxford authorities has already been announced by circular. The perhaps still more important

publishing of the Codex of the 'Older Edda,' proposed by Samfund tiludgivelse af gammel nordisk Litteratur, has also been known for some time since. Now a third has been added to the list which in point of actual appearance should stand first. This first member of the great trumvirate of facsimiles is a beautiful edition of the Provincial Law of West-Gotland, by E. Klemming, A. Börlzell, and H. WIESELGREN, first announced to English readers by PROF. GEO. STEPHENS, in a recent number of the Academy. It is hardly necessary to dwell upon the philological value of this work. It is the oldest Swedish MS. in existence, corresponding to the 'Jydske Lov' in Danish. The price of the Swedish work, of which only one hundred copies have been produced, is 25 Kr. (about \$6.75), and orders may be addressed to HARALD WIESELGREN, National Library, Stockholm. It is sincerely to be desired that all these enterprises may receive the encouragement they so richly deserve, and that the good work thus begun may lead to further endeavors.

Two deprints from the Romania (vols. xvii and xviii), by Pio Rajna, continue this author's research into the relation of French epic poems to Italian proper names. The first extract, on the influence of the Breton cycle, has already been noticed (cf. Mod. Lang. Notes vol. iii, col. 526). The second treats of the predominance of names drawn from the Carolingian cycle. Absolutely certain deductions cannot be claimed here, inasmuch as the Germanic origin of the names of the principal heroes leaves room for doubt as to their arrival in Italy through French channels. However, from the eleventh century we find "Viviens," "Olivers" "Biancardinos" and "Marsilios" appearing there; while the occurrence in the twelfth century of such names as Pinabello, Turpino, Magarito and other appellations derived from Saracen sources or reproducing even the minor personages of the French epics, indicates conclusively the prevalence and influence of the latter poems thus early in Italy. As the minstrels more and more overrun Northern and Central Italy and Sicily, the fondness for epic nomenclature becomes increasingly evident. In the index to this article PROF. RAJNA has given references to no less than sixty-two names, derived mainly from secondary or even obscure actors

in the epic of France, drawn from documents dating as far back as the year 1030. As ever with Prof. Rajna, the foot-notes which accompany the text rival it in value of observation and material.

The tendency of text-books is evidently towards LAMARTINE. D. C. Heath & Co. follow the "Pitt Press Series" in placing on the market a paper edition of his 'Jeanne d'Arc' edited by Albert Barrère, with vocabulary and notes. The latter, few in number and mainly devoted to translation, are foot-notes to the text—an innovation evidently introduced in the interest of rapid reading.

The twelfth volume of Hachette's "Modern Authors" (Boston: Carl Schoenhof) is taken up with the study of LAZARE HOCHE by EMILE DE BONNECHOSE, and claims to be the sole authorized edition. The editor, Henri Bué, gives the usual notes, adds various maps, and presents a vocabulary—so unwisely detailed as to insert even the elided forms of words. At the present rate of increase, the gap existing in the supply of historical texts available for class use will soon be filled.

#### PERSONAL.

MR. EDWARD PLAYFAIR ANDERSON, who was elected last year to the chair of English and History at the Ohio University (Athens, Ohio), was graduated at the University of Michigan in 1879 with the degrees of A. B. and A. M. After teaching for several years, MR. Anderson returned to his Alma Mater, where he spent two years in special studies, receiving in the summer of 1886 the degree of Ph. D. His doctoral thesis was a comparison between TENNYSON and THEOCRITUS. He is now engaged with his brother, PROF. MELVILLE B. Anderson, in the task of translating the Hachette series of "Grands Ecrivains Francais" for Messrs. A. C. McClurg & Co. We learn that the volumes now in the hands of the translators are 'Voltaire' by FERDINAND BRUNETIÈRE and 'Thiers' by PAUL DE RÉMUSAT.

DR. H. C. G. VON JAGEMANN, Professor of the Germanic Languages in Indiana University (Bloomington), has been appointed Assistant Professor of German in Harvard University, Mass.

### JOURNAL NOTICES.

ENGLISCHE STUDIEN, VOL. XII, PART, III.— are, J., Horn Child and Maiden Rimnild.—Sattler, W., Zur englischen grammatik, VII. Plural.-8weboda, W., Aneignung eines 'wortvorraths' in einer fremden (besonders der englischen) sprache.—Reviews: Adam, E., Torrent of Portyngale (Max Kaluza). -Schipper, J., Englische metrik (W. Wilke).-Ward, A. W., Marlowe's Tragical History of Dr. Faustus and Green's Honourable History of Friar Bacon and Friar Bungay. 2nd ed. (H. Breymann).-Miscellen: Kaluza, Max, Zu den quellen und dem handschriftenverhältniss des Cursor Mundi.-Konrath, M., Die lateinische quelle zu Ayenbite ed. Morris p. 263-269 und Sawles warde.—Zupitza, J., Zur Meditatio Ricardi Heremite de Hampole de Passione Domini; Zu dem anfang des Speculum Vitae.-Erhardt, Carl, Das datum der pilgerfahrt nach Canterbury .- Schuchardt, H., Beiträge zur Kentniss des englischen Kreolisch. Klinghardt, H., Noch einmal die schottischen local examinations.-Lange, Franz, Englische seminartiburgen in London. - Procecholdt, Ludwig, Der dritte deutsche neuphilologentag zu Dresden am 29, 30 Sept. und 1. October 1888.

POET-LORE, Vol. 1, No. 3.—Furness, Horace Howard, The Study of Shakespeare.—Clarke, Helen A., 'Paracelsus' and 'The Data of Ethics.'—Rolfe, W. J., Questions and Notes on 'Two Gentlemen of Verona.'

SHAKESPEARIANA, VOL. 6, April.—Waites, Alfred, Did Ben Jonson write Bacon's Works?—Morgan, Appleton, The 'Titus Andronicus.'

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